IMAGINE **A LOOK AT LENNON'S CREATIVE SPIRIT** p.66

GOLDMINE

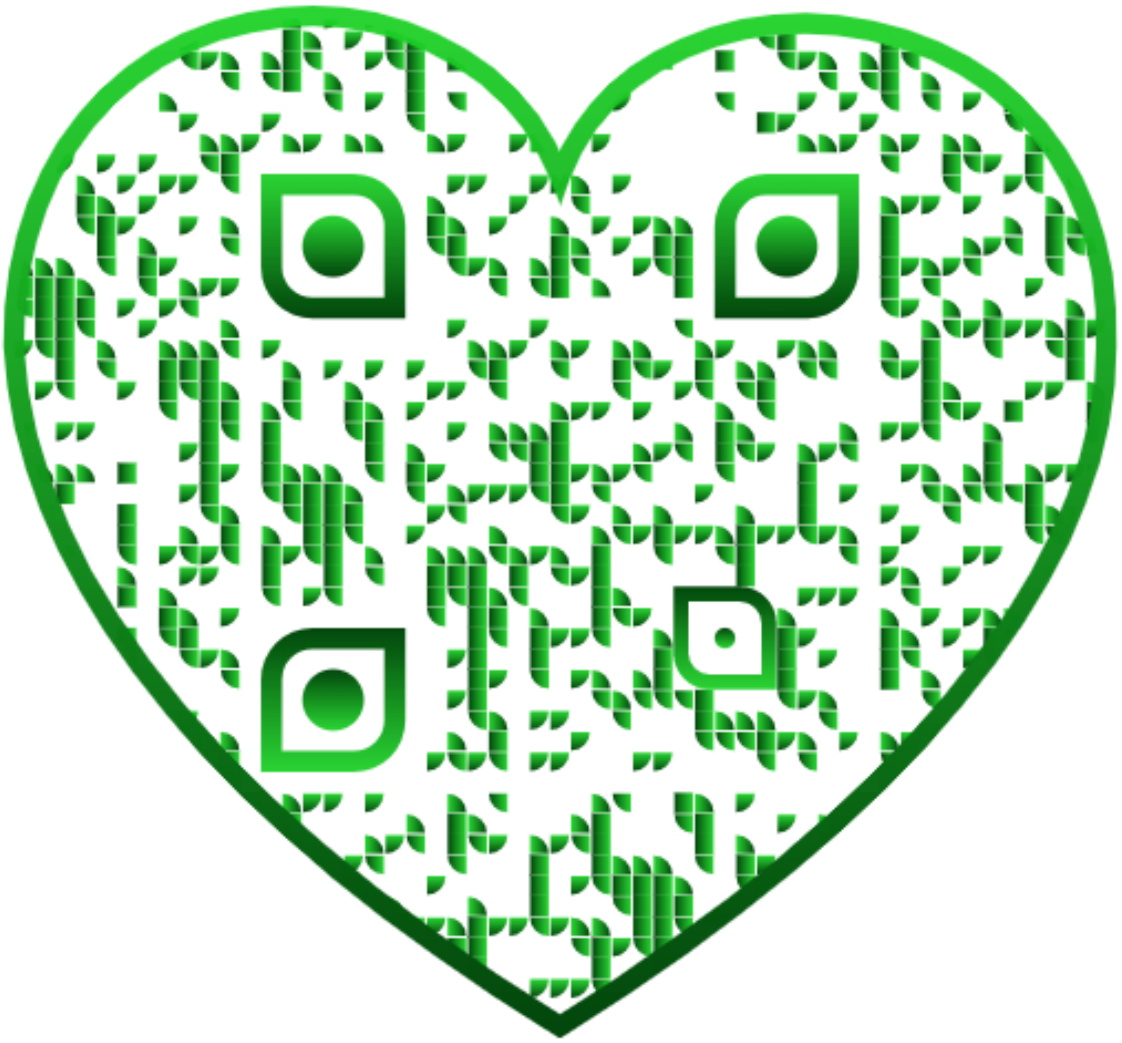
THE MUSIC COLLECTOR'S MAGAZINE WWW.GOLDMINEMAG.COM DECEMBER 2018

THE MAKING OF THE BEATLES' WHITE ALBUM

Fifty years later, UMe/Apple release remastered editions of The Beatles' 'White Album,' which include plenty of extras to get excited about. p.48

PLUS!

Queen, David Bowie, Marianne Faithfull, Reverend Horton Heat and more!



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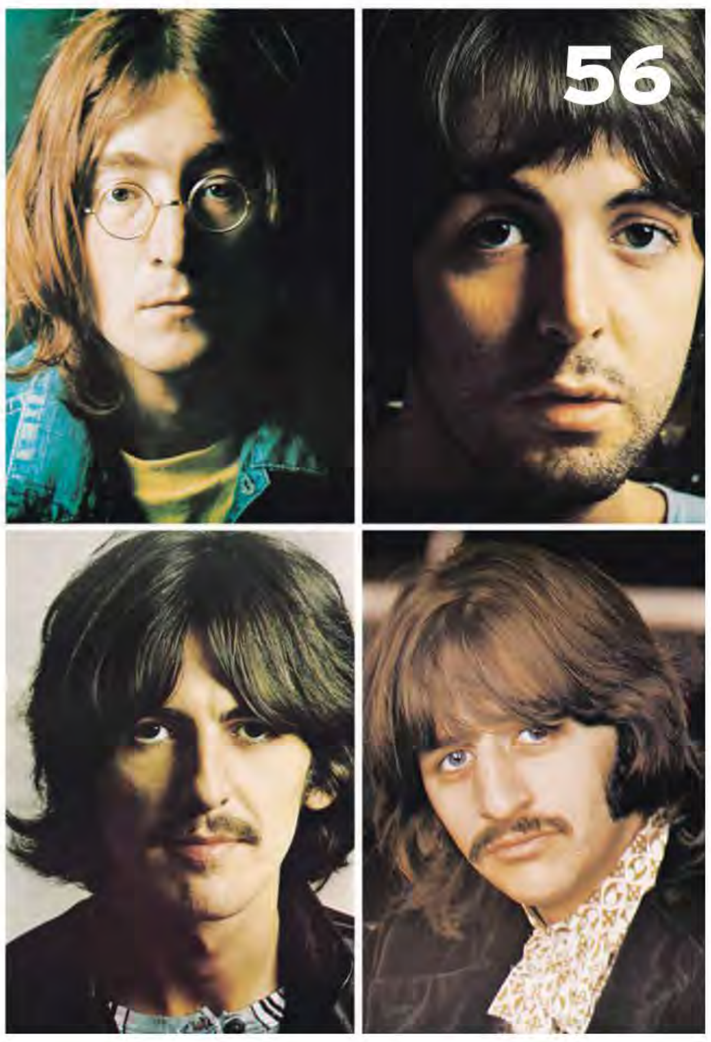

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Listen to our podcasts, several times a month, as musicians and industry insiders discuss interesting topics. Go to ***www.goldminemag.com/goldmine-magazine-podcast*** for more information. Podcasts are also available on iTunes.

Here is a list of upcoming podcasts:
Episode 40: Guitarist Mick Box of Uriah Heep is our guest, to talk about the band's current album.
Episode 39: The Moody Blues' John Lodge visits to let us in on his latest music. Of course we'll be talking about his Moody past, too.
Episode 38: Power pop rocker Ken Sharp talks about his latest full-length, *Beauty In the Back Seat*. It's his best yet and we'll play some cuts, too!
Episode 37: A debate amongst invited guests on the 20 albums that invented Progressive Rock.

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Britney Spears Rolling Stone Magazine Cover Worn American Flag Leather Top

Michael Jackson "Bad Tour" Worn Bill Whitten Red Jacket

The Eddie Hammer Elvis Presley Collection Featuring Acetates and Concert Posters

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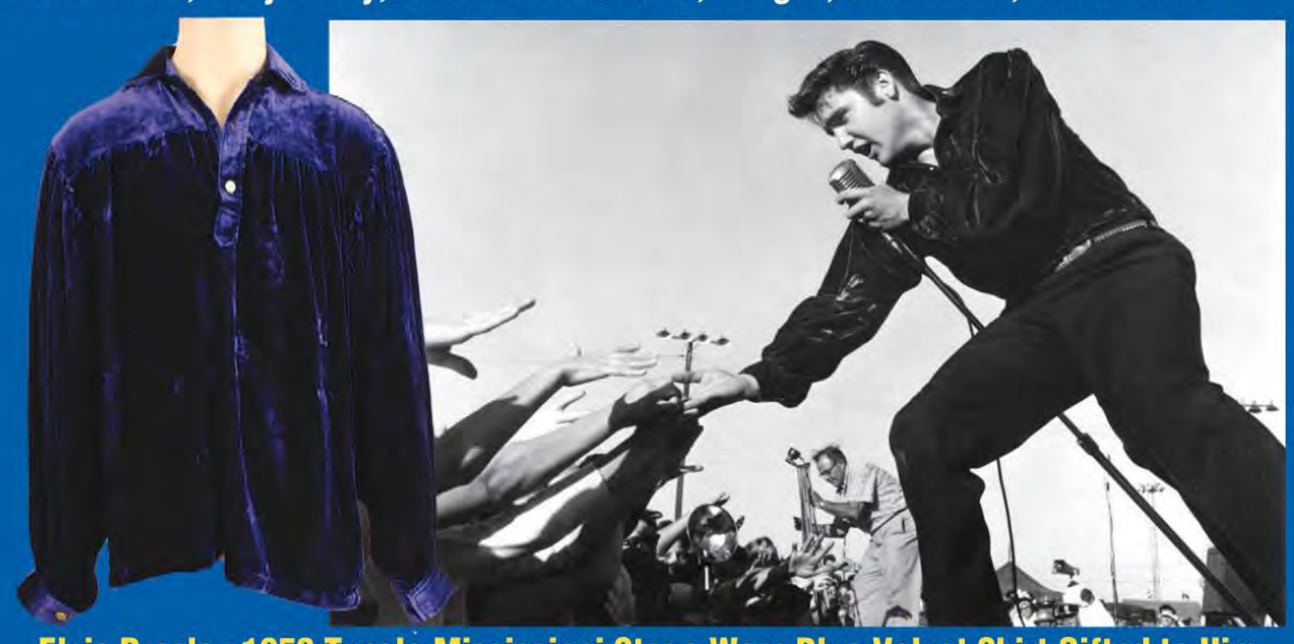
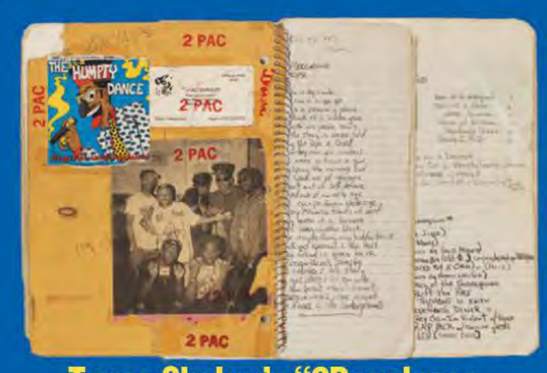
Eric Clapton's Owned & Played Custom Martin Bellezza Bianca Guitar

The James Brown Collection Including Rare Concert Posters



Elvis Presley 1956 Tupelo Mississippi Stage Worn Blue Velvet Shirt Gifted to Him By Natalie Wood



Tupac Shakur's "2Pacalypse Now" Notebook with Handwritten Lyrics, Set Lists, Drawings and More

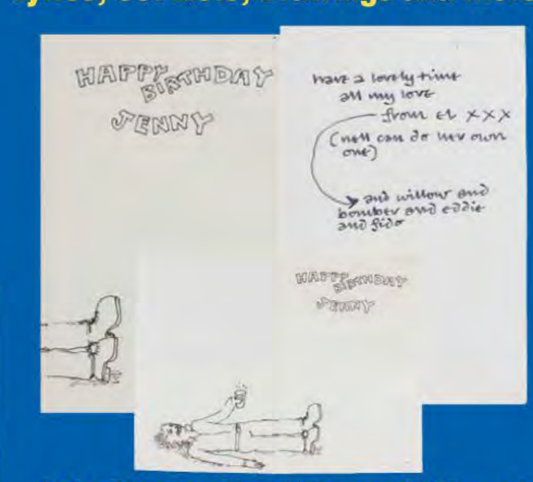
John Lennon Signed Drawing from Japan

Beatles Signed 1963 Royal Hall Harrogate Concert Program

Paul McCartney 1957 Watercolor Painting

John Lennon Signed Drawing to Pattie Boyd

Grateful Dead Banner from the 1969 Woodstock Festival Designed by Stanley Owsley



Eric Clapton Hand Drawn & Signed Birthday Card to Jenny Boyd

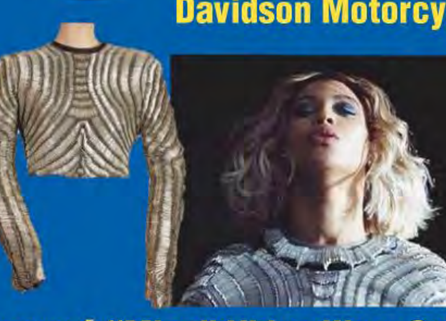
Katy Perry 2010 AMA Awards Worn Custom Gown

Carrie Underwood Super Bowl LII Performance Worn Couture Dress

Iggy Azalea Billboard Awards Worn Cheerleader Costume

Lady Gaga Worn Thigh-High Lace-Up Boots

Taylor Swift "eTalk Canada" Worn Yellow Dandelion Glow Dress



Gregg Allman's Harley Davidson Motorcycle

Prince Stage Worn Gold Sequin Two-Piece Costume

Prince "Under The Cherry Moon" Film and Stage Worn Bolero Jacket

Beyoncé "Mine" Video Worn Safety Pin & Glass Bead Top

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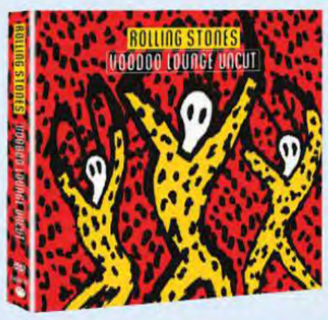

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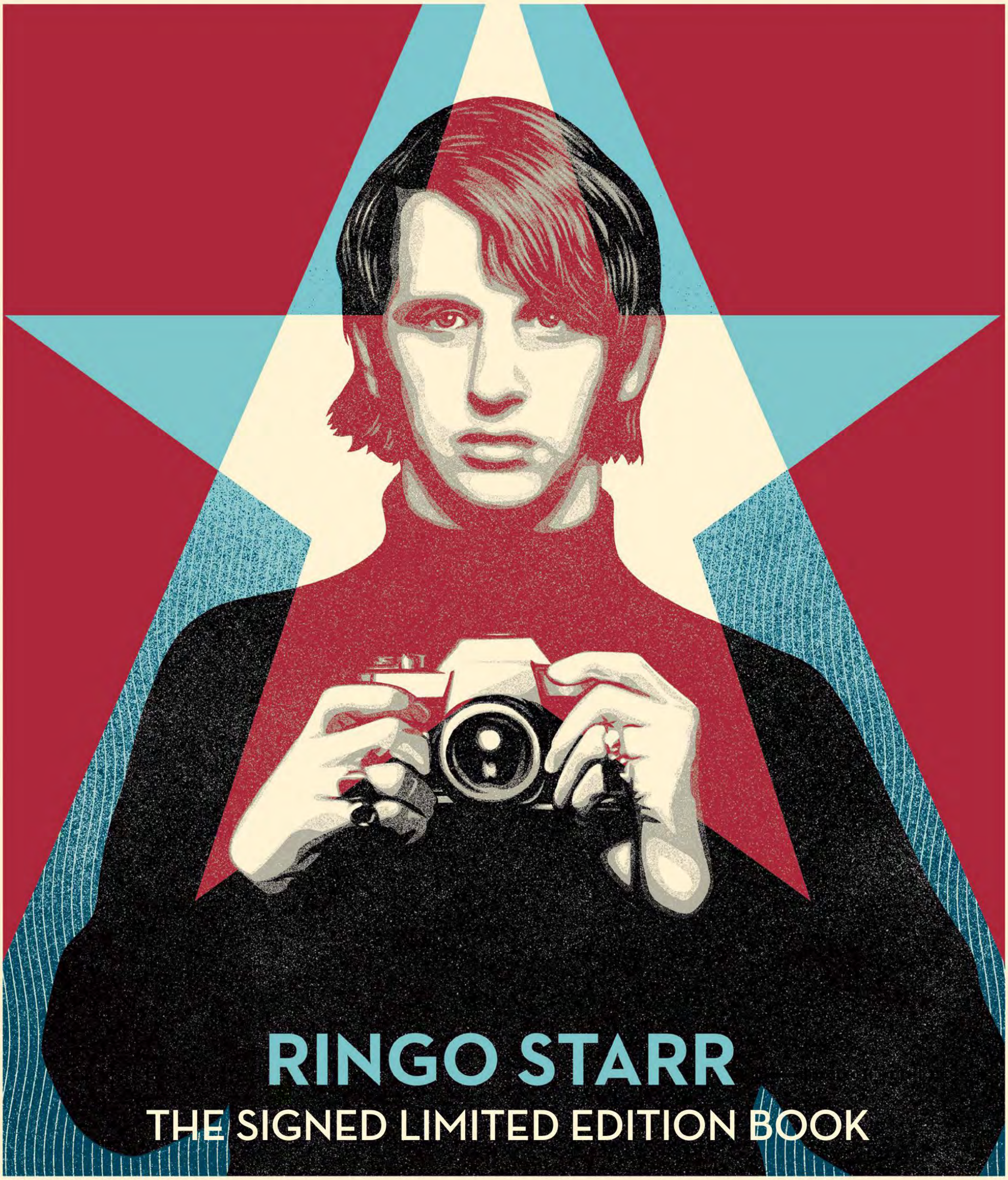

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BOX SET PROFILE

BOWIE'S '80S TODAY

BY DAVE THOMPSON

DAVID BOWIE
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made, though, the songs were stripped bare. "Zeroes," for instance, began life with Bowie's vocal and acoustic guitar alone, "and it sounded like something from *Hunky Dory*." "87 and Cry" was reconfigured as a rocker; Mickey Rourke's rap was excised from "Shining Star" and replaced by a spoken word passage by Laurie Anderson.

And "Bang Bang," hitherto a bad photocopy of an old Iggy Pop song, was morphed into what McNulty describes as "Steven Reich meets Scott Walker"... an outré slice of avant-garde that Bowie himself would have loved, even if he'd never have dared release it.

This most radical reworking, says McNulty, came about through an idea by drummer Campbell ventured forth a suggestion. "We'd done a few takes and we were going over different variations, when suddenly Sterling came into the control room and said 'Let me do a take...' and he outlined the drum style he wanted to use, which was that same 'half time' feel that you hear on 'Moonage Daydream.' It was a completely different beat and Tim had to adjust his bass part to accommodate it. But we were still on the first take and I knew it was genius.

"We will never know exactly what David's own vision for the album was," McNulty continues, "or what he would say in the moment, but I had this mantra, and I said this to the band. 'You guys need to pretend he's here with us. Act and behave as if he's in the room. There had to be that atmosphere."

It's not perfect. The original album, for better or worse, was very much a child of its times, whereas now it's ... well, now it's an amalgam of a lot of later Bowie stylisms, and they don't always fit the songs. (Not that the original production suited them either, but we'll let that pass for now).

It's a more studied listen, whereas before it was an album to be cranked up at parties. And it no longer screams "it's 1987 and I've been listening to Prince a lot," so much as insisting "I've never heard a Prince song in my life," while hoping you don't hear Bowie namecheck "Little Red Corvette."

But it's also up there with the two live albums (from 1983 and 1987) among the highlights of *Loving the Alien*, not only for confirmed fans, but for the decade's dourest skeptics, too. Yeah, Bowie's '80s really were wretched. But this proves they didn't need to be.

▸▸ RECORD STORE RECON BY DR. DISC

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Web Site: www.sigslagoon.com

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Sig's Lagoon not only carries a wide selection of new and used 8-tracks, LPs, 45s and CDs, but they also stock a great collection of everything that is Tiki-related.

STAFF 10

Tomas Escalante is the owner and I found him not only to be very helpful but he had some great stories to share about the store's history.

STORE 9

This store is another amazing example of organized chaos. There is not a single empty space on the wall that isn't covered with something music-related. But it was very easy to search the bins as everything is sorted.

SELECTION 9

This store prides itself on representing 40 years of pop culture. Because of that they have a great selection of all styles of music. I found the prices to be very fair and they have a really nice selection of four-for-$10 records.

SPECIAL MENTION

Add Sig's Lagoon to the "must visit" stores out there. This store is really fun. However, because of the size of the store and space limitations, they have stayed away from in-store shows, but they do participate in Record Store Day.

RECORD SHOW CALENDAR

Nov 10 AZ, Tucson 14TH Annual Tucson Record Show. Fraternal Order of Police Hall, 3445 N. Dodge Blvd. SH: 9AM-3PM. A: $4.00. 520-622-0104, Bruce Smith /Cassidy Collectibles, cassidycollectibles@earthlink.net.

Nov 11 NC, Carrboro 26th Bi-annual Carrboro CD/Record Show. SH: Noon-6:00 P.M-early shopping OK. Carrboro Century Center: Century Hall. 100 North Greensboro St. 27510. 42 tables of new & used CDs, vinyl records and music memorabilia. Free admission. For info: 919-260-0661, www.musicalroots.net.

Nov 11 CT, New Haven New Haven Record Riot. YMA Annex, 554 Woodward Avenue, New Haven. Early admission 8 AM $10. A: $3. SH: 10AM-4PM. C: 914-948-2674.

Nov 17 NY, New York New York City Record & CD Show. The Watson Hotel, 440 W. 57th Street. A: $6. SH: 10AM-4PM. C: 973-209-6067. www.showsandexpos.com. Get on mailing list for discounts

Nov 17 WA, Olympia Olympia Record Show. Elk's Lodge, 1818 4th Ave. A: $3. Early admission at 2PM is $10. SH: 3PM-7PM. C: 360-357-4755.

Nov 18 NY, Massapequa Long Island Music Lover's Faire. American Legion, 66 Veterans Blvd (GPS: 20 Broadway). A: $5. SH: 10AM-3PM. C: 973-209-6067. www.showsandexpos.com.

Nov 23-24 PA, Oaks The 32nd Annual "not just" Rock Expo. Greater Philadelphia Expo Center, 100 Station Ave. A: $5. SH: Noon-6PM. C: 973-209-6067. www.notjustrockexpo.com.

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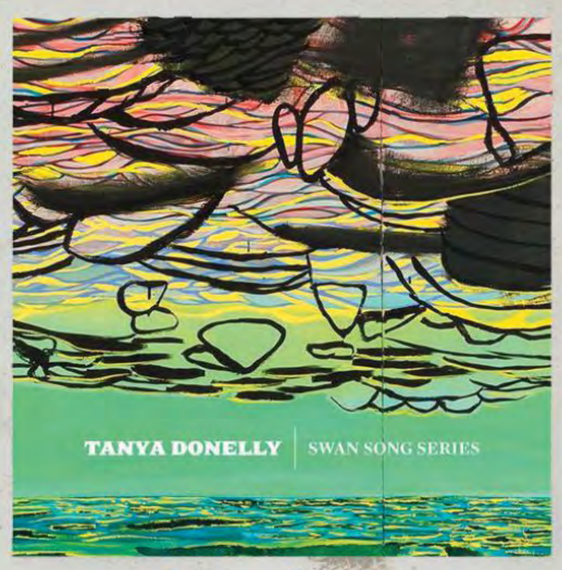

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ASK THE EXPERT

Czeck out this record

Q **The 45 (above) is "Hippy Hippy Shake," which was an old rock song whose significance is probably because it was part of a very early repertoire of The Beatles.**

I don't think it's of much value but it's a decent version of the song. My copy comes from a contest that Radio Prague on shortwave sponsored back in the '60s, and I won two 45s. The label is Slovenian while the band's name is in Czeck. So it dates to the mid-'60s. Wonder if you have any comment on this; it's a good version sung in English.

– Jack Widner, Edinboro, PA

A Supraphon is the Czech Republic's best-known record label and was the top label in Czechoslovakia before the breakup. Pavel Sedlácek was a rather important figure in bringing rock 'n' roll to Czechoslovakia. He started playing rock music in the mid-'50s and by the early 1960s he was having hit records. He did very well with cover versions of American songs, including "Hey, Paula," but his first success was with the Czech song, "Život je pes," ("LIfe is a Dog"). Eventually, he would record some Beatles songs (including "Penny Lane" and "Eleanor Rigby"), but the song that first turned him onto rock 'n' roll was "Rock Around the Clock." His cover songs were fairly faithful to the originals, and his rendition of "Hippy Hippy Shake" sounds very much like the recording by The Swinging Blue Jeans. Pavel is still active, playing with his Cadillac Band. Your single is not a valuable one (perhaps $20 in NM condition), but Pavel has a special place in the history of Czech rock 'n' roll.

– Frank Daniels
Goldmine *contributing editor*

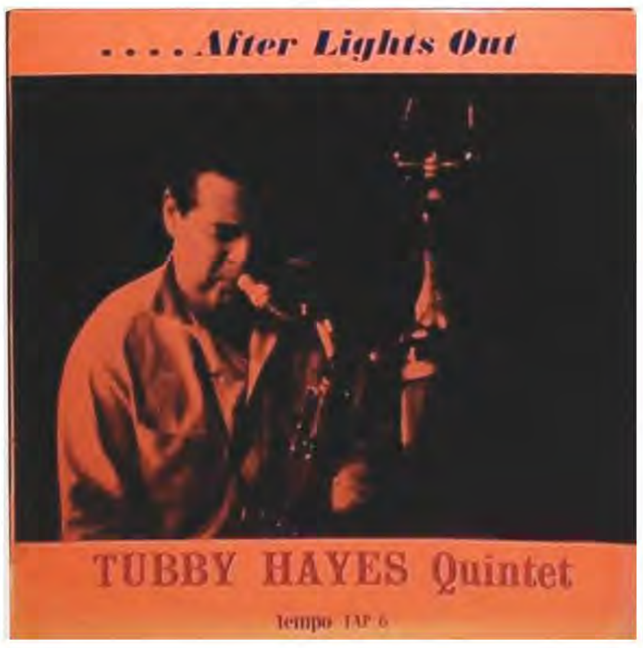
MARKET WATCH

These are the top-selling records on eBay for September 2018.

BY FRANK DANIELS

1 Fernand Oubradous (and Various Artists)

Mozart á Paris
Pathé (France) DTX-191 to DTX-197
Turquoise label, first pressing
Condition: About VG+/about VG+ (all)
Sold for: $12,500.00
Back in July, a copy in lower grade sold for over $6,000. We suggested then that a higher-grade copy of this set from 1956 would be a top seller. Now another copy has come along, suggesting that we were right. It keeps pace with the VG+ copy from two years ago.



2 Tubby Hayes Quintet

...After Lights Out
Tempo (U.K.) TAP-6
Purple/white two-tone label
Condition: VG+/VG++
Sold for: $7,323.11
This was Hayes' second LP for Tempo. The quintet recorded the music at a session in July 1956, with the album coming out shortly thereafter. This copy has the RT tax code on the label, indicating that it is a first-pressing copy from late 1956 or early 1957.

3 Sonny Clark

Leapin' and Lopin'
Blue Note BLP-4091
"New York USA" label
Condition: VG+/VG+-
Sold for: $7,300.00
Clark recorded this album in November 1961 and released it in early 1962. This was the last LP from the jazz pianist as the lead musician; he died before his 32nd birthday in 1963.

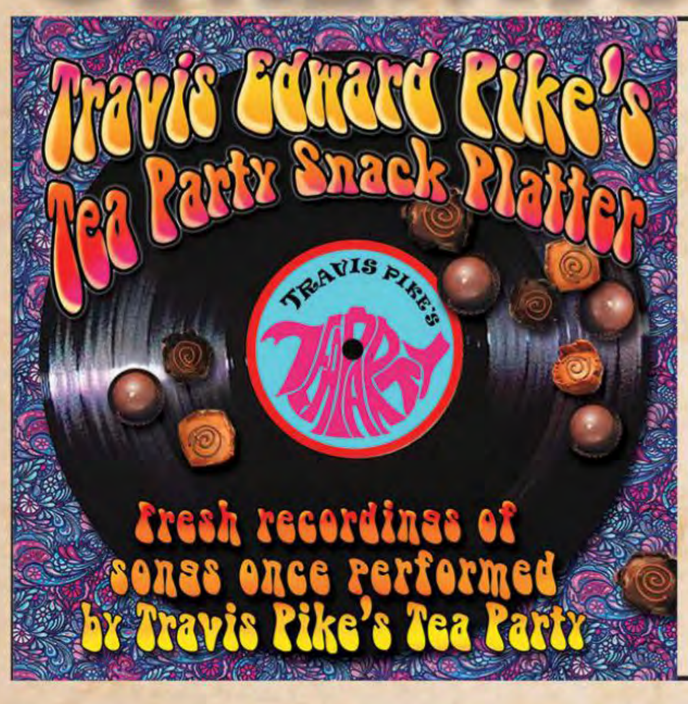
4 Leonid Kogan and the Philharmonia Orchestra

Brahms: Concerto in D-Major, op. 77
Columbia SAX-2307 (U.K.)
White label test pressing (one-sided, side 1)
Condition: VG++
Sold for: $6,535.88
A commercial copy sold for over $4,300 at the end of 2017. This test pressing of side one (alone) is one of only a handful of copies that were made.

5 Tommy Flanagan

Tommy Flanagan Over Seas
Prestige PRLP-7134
Yellow label; designated promotional copy
Condition: VG++/NM
Sold for: $5,950.00
The pianist/composer recorded this album with his trio while they were touring in Sweden in 1957. It was released later that year. This was his first album as lead musician and earned him great praise.

WHAT CRITICS SAY ABOUT THESE OTHERWORLD COTTAGE CLASSICS



Opening with a new recording of 'If I Didn't Love You Girl', the a-side of their only single, this collection provides a great insight into how exciting and entertaining the band must have been in their heyday. Ranging from soulful crooners through to Frat rock stompers, it even veers into psychedelic territory at times. 'Okay' and 'What's the Matter With Your Mind' are particularly effective, while 'I'll Do Anything I Can' features some great fuzz guitar and 'You Got What I Need' is a raw Garage classic with a suitably sleazy groove. ...When you hear this album, you'll just be wishing that the original band had succeeded in releasing an album back in the day – it surely would have been a classic !"

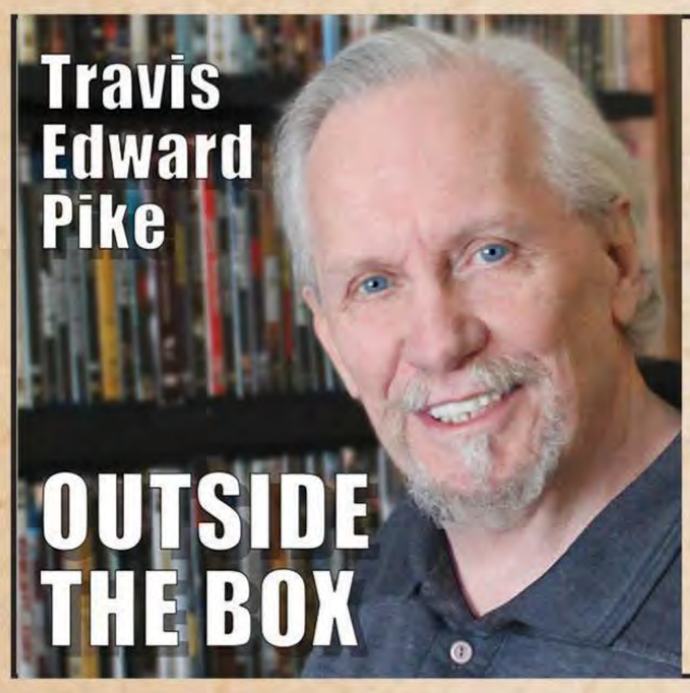
Andy Pearson, Fear and Loathing Fanzine

"A collection of original songs Travis Pike performed in military hospitals and coffeehouse venues in the '60s, already unique when he and his younger brother, Adam Pike, arranged and recorded these versions... for today's audiences, most of whom never experienced Peter, Paul and Mary or The Kingston Trio live. The album is another triumph in Travis and Adam Pike's on-going efforts to reclaim the best of the songs and music from Travis' mid-sixties to early-seventies back catalog. They've added some vocal harmonies, and some songs have evolved over time, but in the eleven songs featured on this CD, the brothers have captured the essence of those early performances and the spirit of those musically exciting and socially turbulent times."

Terry Hagerty, Tir Na Nog Productions

"Some songs made it to the score of a cult film called *Feelin' Good,* and all boast hit potential, thanks to this series of perky, punchy performances by this current combo. ...the songs are of a vintage variety, but the arrangements meld both classic and contemporary elements. Pike may not have gotten his due early on, but this belated return makes the wait worthwhile." ***Lee Zimmerman Goldmine Magazine***

"...many of these [songs] would end up on the soundtrack to the movie, *Feelin' Good*. The title track here is a new song inspired by the film, while 'Rock'n'Roll' is a stomping track dating back to 1965. The final track, 'End of Summer', is the quietest moment on the album and... featured as the instrumental theme to the 1975 movie, *The Second Gun.*" ***Andy Pearson, Fear and Loathing Fanzine***



And here's what those same critics are saying about Pike's *Outside the Box.*

"...a selection of songs that effectively covers a wide variety of different genres and dissimilar styles... from the winsome to the wacky, without sacrificing the melodic intent. Suffice it to say, it only underscores the appeal." ***Lee Zimmerman Goldmine Magazine***

"...songs written in more recent times, with only a couple dating back as far as the Seventies. They really cover a whole spectrum of styles and themes, from the soundtrack-like 'Andalusian Bride Suite' and 'Otherworld March' through to the wonderfully bizarre 'Psychedelic Meltdown' and the hard-rocking 'Gotta Be A Better Way.' " ***Andy Pearson, Fear and Loathing Fanzine***

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SPIN CYCLE

ELECTRIC MUSIC GIFTS

BY DAVE THOMPSON

Although there's no denying that the **Electric Light Orchestra** bred their fair share of overblown turkeys over the years, still one would need to be a curmudgeon of the highest order not to appreciate at least some of their oeuvre. Even if it is just their singles output.

Particularly through the '70s, ELO were peerless purveyors of 45-flavored fun, from the debut "10538 Overture" and a storming "Roll Over Beethoven," through the mock-Beatlesque symphonics of "Livin' Thing," "Evil Woman" and "Turn To Stone," and even the absurdities of "Mr. Blue Sky" and "Wild West Hero."

Now all of the band's 1972-1978 era 7-inch singles have been rounded up as a 16-record strong box set, *The UK Singles Volume One 1972-78* (Legacy), that exquisitely replicates original labels and packaging, B-sides and edits... an instant ELO greatest hits package that still echoes to the strains of some extraordinarily fine pop music.

ELO may have aimed for the stars in the studio, unveiling techniques and tricks that mere mortals could barely imagine. But it was when their work was down on wax, and thrown into the market with the rest of the world that Jeff Lynne and Co.'s true genius was revealed.

At their best (and most of these singles are indisputably that), ELO hatched ear worms like Mrs. Wagner peddled pies, and the quality of the pressings here matches the music contained within. Each single, as we've said, lovingly recreates its 45-plus year old counterpart, cleanly pressed and sounding superb. And if you don't get enough from the first 15 discs in the box, the 16th serves up a 1978 EP that reprises four of the best one more time. Add a sturdy box in which to keep them, and you couldn't ask for more.

But you could ask for the new **TV Smith** album. Of all the survivors of classic '77 punk, Smith is one of the precious few who has never lost sight of whatever it was that flamed up those young firebrands in the first place. Which was always a lot more than the clichés into which the music so quickly descended; a lot more, too, than a ramshackle ramble through three chords and green hair.

Punk was protest, pure and simple, "The Lonesome Death of Hattie Carroll" played through cheap amps and a snarl, but through it all, Smith was—and has remained—the master of the lyrical lashing. Indeed, a post-Adverts career of 10 solo albums is probably the closest the modern age will ever come to warts-and-all autobiography. But his 11th, *The Land of the Overdose* (JKP) might well be his most damning yet.

Smith has never been much of one for asking "questions," and he certainly doesn't try to offer "answers"— that's what we pay politicians to do, remember? All he can do is observe, and though his sympathies lie with the downtrodden and disadvantaged ... well, where else should they be?

Whatever wrongs might embitter the headlines this month, they're certainly not the handiwork of the narrators of "No Control" ("you have the illusion of involvement but you have no control"), "We Stand Alone" ("we... create predictable passwords and live happy ever after"), "Never Again Until the Next Time"... it's actually a very depressing vista.

But the Smith vocal remains a comfort to cling to, his eye for melody has never been sharper, and if we go back to the topic of "survivors" for a moment, maybe Paul Weller alone stands alongside TV Smith in the ranks of post-punks who still believe in the old gods of activism, anger and a refusal to accept that things have to be like this.

Closer parallels, however, would reach back a lot further... Richard Thompson walks some of these same pathways with similar poise and power; and Neil Young, when he leaves the soapbox at home. But the fact that Smith delivers his damnation with the minimum of electricity and the maximum of verve establishes him even further ahead. If you know his past work, you'll know how great this album is. If you don't, then where've you been?

Two new albums by **Crystal Jacqueline** emerge. Well, we say "new," although longtime listeners to this most startlingly evocative of current U.K. explorers are sure to recognize most of the contents at least.

Cunningly packaged to unflinchingly resemble an old Trademark of Quality bootleg LP, *Crystal Jacqueline Live* (Mega Dodo) was recorded at the Sonic Rock Solstice Festival in 2017, an eight-song collection that betrays its bootleggy aura only by packing perfect sound quality into the grooves.

Opening with an epic and echo-laden "Sun Arise," and moving on through "Wather Hyacinth," "Siren" and Mary Poppins' "Fly A Kite," *Live* doubles as a truncated greatest hits set, of course, but the performances step dramatically away from their studio counterparts, into realms of both astonishing purity (the Jacqueline voice) and stunning instrumentation. The take on "Grantchester Meadows" remains one of the few Pink Floyd covers that truly matches the original, while "A Fairy Tale" likewise leaps off from where both the Second Hand and CJ themselves left off in the studio.

And if you've not heard the latter, despair not. *We Fill In Forms and Mow The Lawns* (Fruits de Mer) offers a generous round-up of singles, flexidiscs, out-takes and more, from both Crystal Jacqueline and the Honey Pot band that she leads with guitarist Icarus Peel.

Again, long-time listeners will know a lot of it—an extended version of the "A Fairy Tale" single is joined by another Floyd cover ("Remember A Day," remixed for the occasion), The Hollies' "Step Inside" (recorded for, but ultimately left off Fruits de Mer's Hollies tribute), the theme from The Avengers, "Moonsong: Pelog," The Verve's "The Drugs Don't Work" ... the emphasis here is on covers, but the invention and imagination that the performers bring to their choices is itself the equivalent of a brand new song. Hear them once and love them forever.

Talking of Fruits de Mer, though... this year marks the 10th anniversary of the little label that could, and among a barrel load of celebrations, the 3-LP *The Three Seasons* is a lovingly curated recreation of the golden age of psych, 1966-1968, as seen and heard through 27 bands and songs. Including a few names that even non-FdM fans might recognize. Latter day versions of the Pretty Things, The Yardbirds and The Electric Prunes all revisit past triumphs... and not exclusively their own triumphs, either. The Prunes' "7 & 7 Is" is amazing!

The Jacqueline/Peel/Honey Pot axis restate Simon Dupree's "Kites" and Jeff Beck's "Bolero";

Cary Grace does the near impossible and makes a Hendrix classic sound like a demo with "1983 (A Merman I Should Turn To Be…)"; Rob Gould turns in an astonishing "Granny Takes A Trip"; the Luck of Eden Hall take on Alice Cooper's "Reflected" ... we could make lists like this all day, but the key point is, not one track here fails to deliver more, much more, than any cover has a right to, and a lot of them don't even feel like covers. It's a masterpiece through and through.

There's a new **Hawkwind** album out and it's... well, the jury's still out on that. So we'll reclaim our faith in the old brandname by turning the clock back 46 years to the Space Ritual tour of 1972, and a brand new repackaging of the Brixton Sundown concert at the end of the outing.

Previously released in a variety of guises, but most famously as *Space Ritual 2* (*1*, of course, was the United Artists double album of irreproachable genius), it appears now as *Victim of Sonic Attack* (Cleopatra), two clear vinyl discs in a photo-laden gatefold, packaged inside a bright red cloth bag.

It's a glorious looking artifact, the best these tapes have ever seen, and the vista is just as appealing inside—not a full show, but a great one, and sounding better on vinyl than the preceding army of CDs ever have. It's a limited edition of just 500, though, so better hurry.

Of similar vintage, in terms of name recognition, the **Pink Fairies**, too, are back on the racks and this time it is a new album. Original guitarist Paul Rudolph alone flies the Fairy flag today, with ex-Hawkwind bassist Alan Davey and Motorhead co-founder Lucas Fox making up the numbers. But *Resident Reptiles* (Cleopatra) is the Fairies through and through, a blistering blitzkrieg of dirty-ass street rock 'n' roll, and the finest noise the Fairies have made since whatever your last favorite album was. Spin Cycle has always been uncommonly partial to *What a Bunch of Sweeties*, and it's good to know that neither time nor space have disrupted Paul Rudolph's grasp on great noise. Crank this one up loud.

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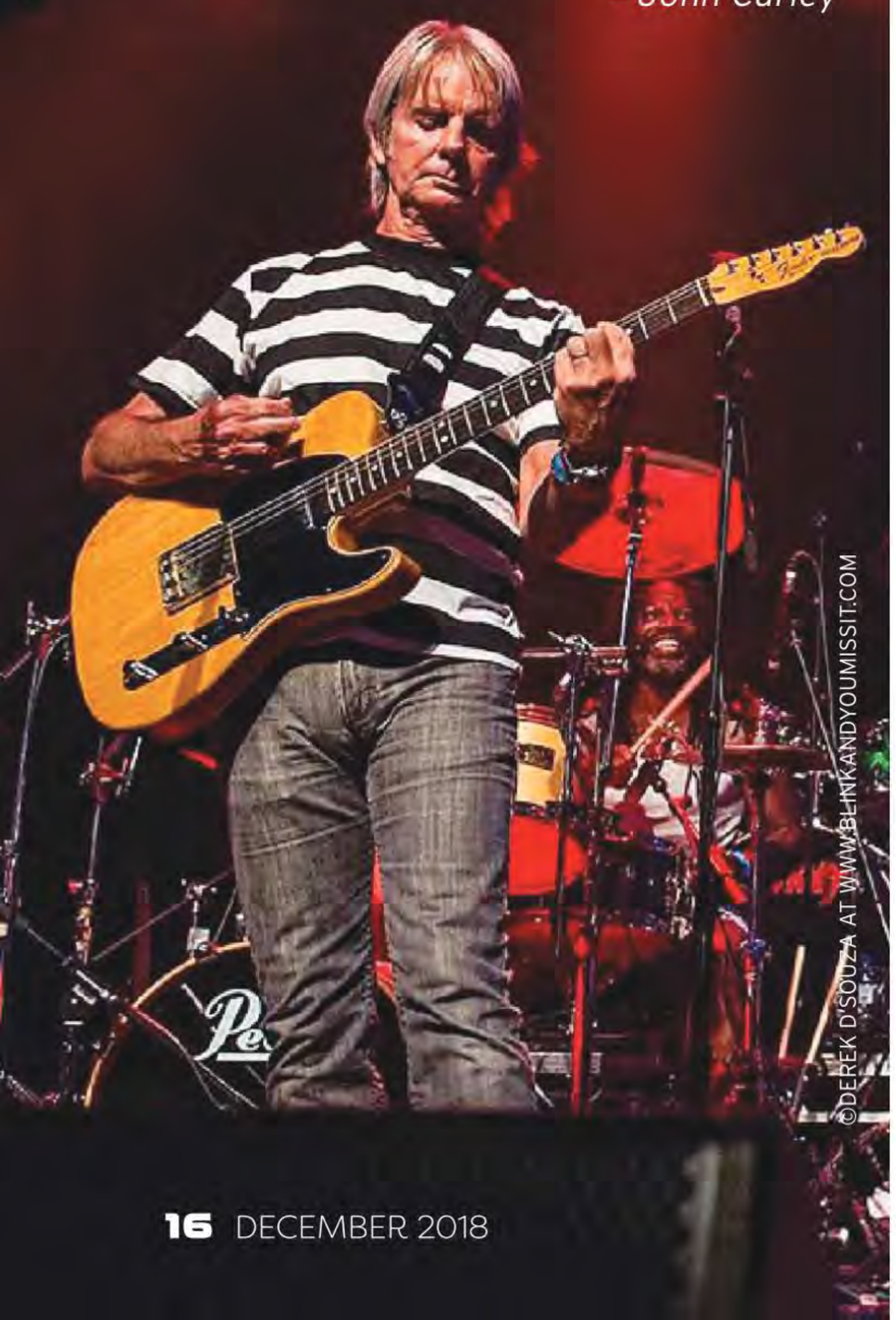
10 ALBUMS THAT CHANGED MY LIFE

DAVE FENTON

Fenton, the singer/guitarist/songwriter of the Guildford, England-based band The Vapors, authored one of the best-known songs of the New Wave era, 1980's "Turning Japanese." The sharp, spiky power pop of the song and a visually arresting video for the single made The Vapors early stars of the burgeoning platform of music video. The Vapors recorded two albums—1980's New Clear Days and 1981's Magnets—before splitting up. Fenton went on to become a lawyer and for many years was the in-house lawyer for the UK's Musicians Union, based in London.

Fenton reconvened The Vapors in 2016. Original members Steve Smith (bass) and Ed Bazalgette (guitar) joined Fenton in the reunion along with new drummer Michael Bowes. After many headline and festival appearances in the UK and elsewhere in Europe, The Vapors returned to North America for the first time in 37 years in October of this year for a three-night stand at New York City's Mercury Lounge. At the NYC shows, Fenton's son, Dan, stood in for Bazalgette, who was unavailable.

– John Curley



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Television, Marquee Moon

Always sounds crisp, fresh, pure and powerful, and still gives me shivers. In the punk era the guitars usually thrashed chords supported by a growling bass. So, I was fascinated to hear melodic guitar and bass parts cleverly intertwining, working together and independently and even leaving room for empty spaces. Still one of my all-time favorite albums. Tom Verlaine—genius.

Talking Heads, 1977

David Byrne is another genius. Talking Heads are still a great band, but this album gave me headaches when I first heard it, it seemed that different and complicated, but I found it made more sense the more I listened. Well worth the investment of time as it has some great songs. "Psycho Killer" just has to be one of the best songs ever.

Captain Beefheart and his Magic Band, Safe As Milk

John Peel and the good Captain started my interest in what was going on on the U.S. West Coast in the late '60s and early '70s. Me and my mates used to play football in Redhill Rec every Sunday afternoon with radios in the goal mouths and when Uncle John played the Captain, football would be suspended for a few minutes while we listened/danced in the goal mouth.

Canned Heat, Refried Boogie

Canned Heat are probably best remembered for "Going Up The Country," which is a great track and still being used in TV adverts today. I saw them live in Croydon in the late '60s But this live album in my opinion has the best intro of any live album I've ever heard and still gets me on my feet. It hits something inside that nothing else does, if you know what I mean!

Love, Forever Changes

Another album that I grew up with that has gone down in history, and is still being discovered today. I just wish Arthur was still here. But then I could say the same about Bowie, Lennon, Cohen, Van Vliet, Wilson and others referred to here.

Devo, Q: Are We Not Men; A: We Are Devo

I first heard "Jocko Homo" at the Marquee in Wardour Street. I was there to see a support band called the Screeens, and the DJ played it in the interval. To an impressionable young person the wiggley riffs and incomprehensible rhythm was a big surprise and I had to buy the single and then the album to try and understand it all. The album also re-shuffles the Stones' "Satisfaction."

Blondie, Parallel Lines

I couldn't leave out Blondie, still playing after all these years. This album has some of the best punk songs ever, and shows the strength of Debbie's voice. It was produced by Mike Chapman and engineered by Dave Tickle, who coincidentally went on to produce The Vapors' second album *Magnets*. (He's the one singing out of tune on the "boys, boys, boys" outro to the title track!)

Leonard Cohen, The Songs of Leonard Cohen

My introduction to Leonard Cohen came at a party in the late '60s. Everyone was dancing vertically until someone put this on and suddenly everyone was dancing horizontally and snogging. Best disco ever! A classic album and classic timeless songs that The Vapors pay tribute to in our live set with our own song "King L."

The Beatles, Sgt. Pepper's Lonely Hearts Club Band

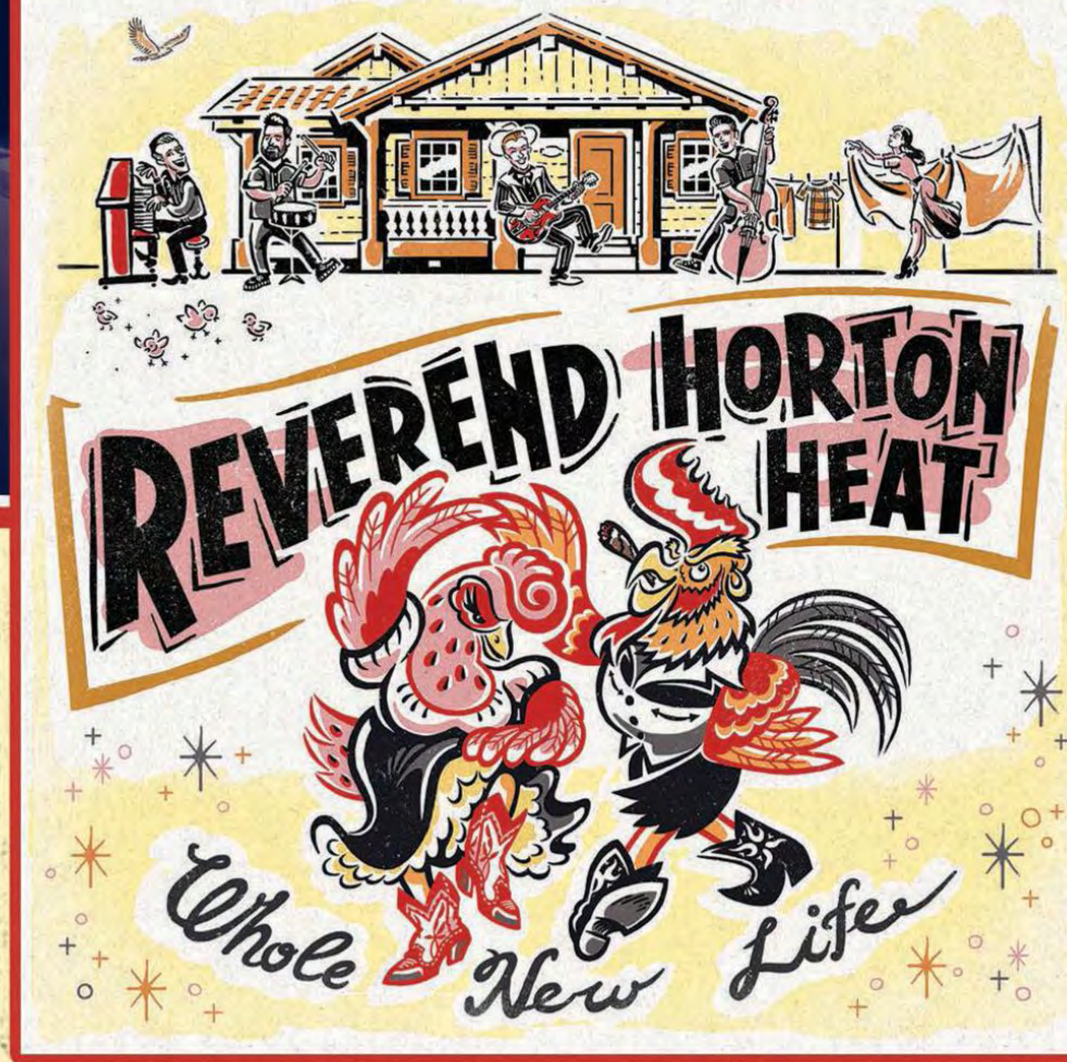
The Beatles were the first band I ever saw live (Bournemouth Gaumont, August 1963) and *With The Beatles* was the first album I ever bought. I could have chosen other Beatles albums but I used to play "A Day In The Life" on acoustic guitar at folk clubs before I could afford an electric guitar to start a "real" band, so for that reason and others I've chosen *Sgt. Pepper*.

David Bowie, Hunky Dory

I could have chosen 10 Bowie albums for this top 10, but this was the first one I bought and I never played anything else for at least two months. I then started collecting Bowie albums both retrospectively and as he released them.

REVEREND HORTON HEAT

Whole New Life



"PROVES THAT A HARD-DRIVING BEAT AND A SEARING SIX-STRING ARE TIMELESS PLEASURES" - AP

"FIRED-UP FUSION OF HIGH-ENERGY PUNK, SOUTHERN-FRIED ROCKABILLY, AND REVIVAL-TENT WAILING DELIVERED WITH COCKTAIL-HOUR PANACHE" - The Boston Globe

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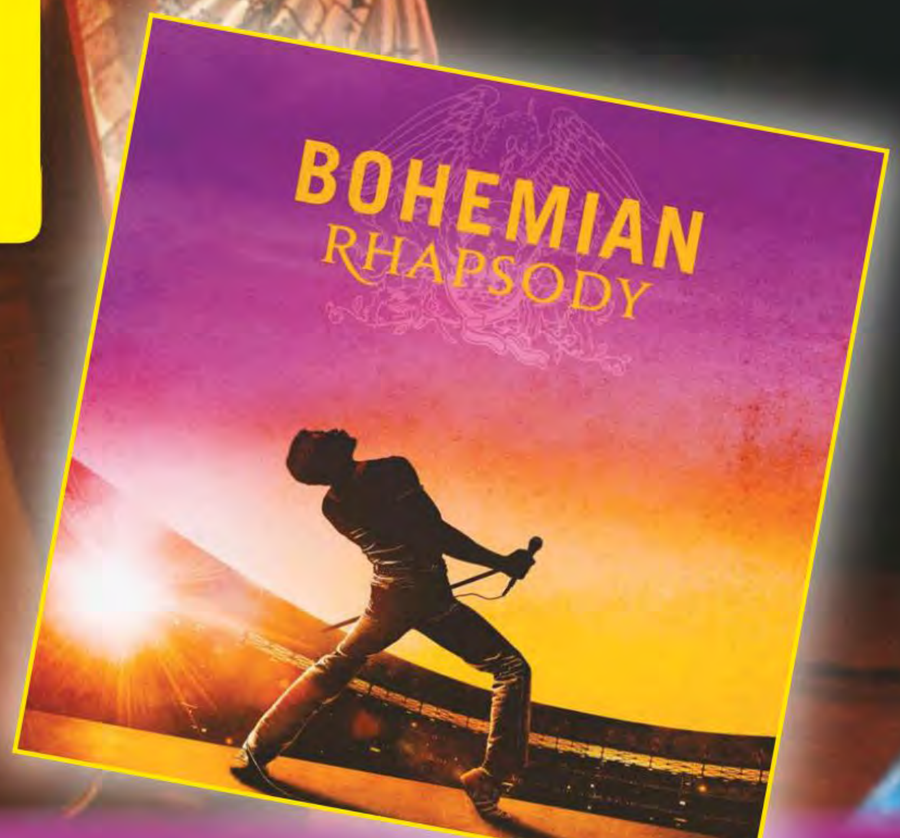
WITH THE RELEASE OF THE FEATURE FILM *BOHEMIAN RHAPSODY*, GOLDMINE PREPARED A LIST OF **QUEEN'S** CINEMATIC ACHIEVEMENTS.

QUEEN ON THE SCREEN

BY GILLIAN G. GAAR



After years in the making, *Bohemian Rhapsody*, a feature film about Queen that focuses on the band's charismatic lead singer/pianist Freddie Mercury, is set to open in the U.S. in early November. The film was first announced in 2010, with comedian Sacha Baron Cohen set to play the lead; he ended up leaving over "creative differences." British actor Ben Whishaw was chosen to replace him, but he later bowed out, with Rami Malek (of the *Mr. Robot* TV series) ultimately cast as Mercury.

It was similarly turbulent on the directorial side. Dexter Fletcher was initially hired for the job, but ended up leaving due to conflicts with producer Graham King. Bryan Singer was then taken on, only to end up being fired during the filming for his absences from the set (Singer claimed one of his parents was ill). Fletcher was then rehired, though Singer will retain the on-screen director's credit.

The film is said to end with the band's triumphant appearance at Live Aid in 1985, meaning it will avoid having to deal with the post-1985 years, leading up to Mercury's death of AIDS-related causes on November 24, 1991. It marks the first time the band's story has been dramatized on film. *Bohemian Rhapsody*'s release will be accompanied by a soundtrack, released on October 19, that will include previously unreleased material. The book *Queen in 3-D*, by the band's guitarist, Brian May, will also be reissued on October 23, featuring new images May took during the making of the new movie.

Meanwhile, there's no shortage of memorable performances the band has made over the years, on both the big (and small) screen, to look back on. Here's a few selections:

"Keep Yourself Alive"/"Liar" (October 1973)

Queen's first promo films, shot in August 1973, were rejected for not being properly lit. Two months later, the band reconvened in a London studio to shoot new videos for "Keep Yourself Alive" and "Liar," from their debut album. They're both assured performances, with hints of things to come. Mercury's antics don't completely dominate (he doesn't prowl the stage as much as he would in future years), but he exudes an undeniable confidence. He's also already using his trademark prop; the sawn-off mic stand he'd use to such good effect on stage. The idea came to him after a mishap during a show, when the bottom of the mic stand he was using fell off. He then realized the visual potential wielding a short mic stand would give him, and made it part of the act. As he explained to a friend, "It's my gimmick, dear. You must have a gimmick." Bonus trivia: close-ups reveal guitarist May playing his instrument using a sixpence coin instead of a guitar pick, as was his preference.

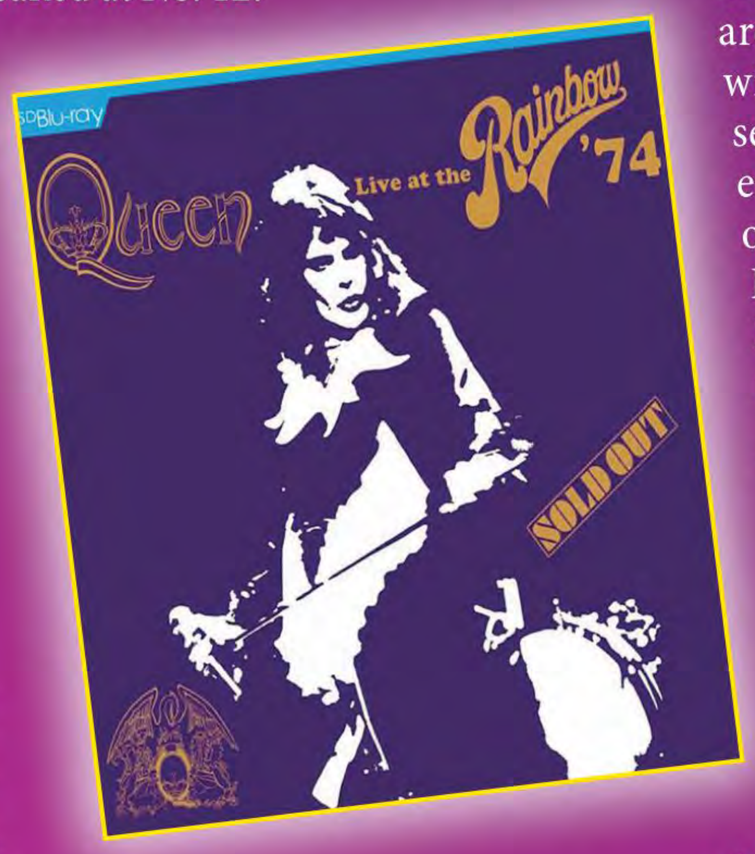
"Seven Seas of Rhye"
(February 19, 1974)

When the promo film for David Bowie's "Rebel Rebel" wasn't ready for broadcast on the U.K. TV music series *Top of the Pops*, Queen was tapped to appear. Mercury dismissed the show as "rubbish," but the band's other members managed to convince him otherwise, and he certainly doesn't hold back in this appearance. Attired in black satin, Mercury is dramatic and compelling, staring down the camera in every close-up. The clip aired two days later, and helped the single reach No. 10 in the U.K. charts; the band's first hit. Bonus trivia: though the track includes a piano part, no one is seen miming on the instrument.

"Killer Queen"
(October 1974)

If "Seven Seas of Rhye" made Queen a hit act, it was "Killer Queen" that made them stars. In another *Top of the Pops* appearance, the camera is placed below Mercury as the song begins, letting him gaze down on his audience with imperial cool. It's a master class on how to make the most of a limited space; the band's crammed together on a small stage, but Mercury makes every gesture—every flick of his left hand (the hand with the black nail polish)—count. The single eventually peaked at No. 2 in the U.K., and gave the band their first chart hit in the U.S., where it peaked at No. 12.

Live at the Rainbow '74
(November 19-20, 1974)



On November 19 and 20, 1973, Queen was opening for Mott the Hoople in Wolverhampton and Oxford, respectively. One year later, in the wake of two Top 10 hits, Queen were now the headliners, and these shows, at London's Rainbow Theatre, marked the first time a Queen concert was professionally filmed. Mercury is in a particularly chatty mood, opening the show with a flourish ("The nasty Queenies are back! What do you think of that?"), and gently chiding the crowd for their premature requests ("You seem to know the show better than we do! 'Liar' doesn't come right now"). Theatrical touches are evident in Zandra Rhodes-designed satin tunics worn by Mercury and May, featuring flared arms that made them look like wings. The shows were initially edited down to 30 minutes for theatrical release a year later; seek out the complete set, released on DVD/Blu-ray in 2014.

"Bohemian Rhapsody"
(November 20, 1975)

Queen didn't invent promo films any more than The Beatles did. But, like the Fab Four did with the promo films for "Penny Lane" and "Strawberry Fields," Queen took them to a new level with "Bohemian Rhapsody." Though it's one of the band's most complex recordings, the promo film (soon to be called a "video") is remarkably straight-forward, with the band recreating the cover shot of the *Queen II* album in some sequences (with some special visual effects added during the operatic interlude), intercut with footage of them performing the song on their instruments (accompanied by swirls of dry ice during the song's full-blown rock section). It's a simple set up—but one that proved to be devastatingly effective.

A Night at the Odeon
(December 24, 1975)

With both "Bohemian Rhapsody" and *A Night at the Opera* heading up the charts, Queen had much to celebrate as 1975 came to an end. As a special holiday treat for the fans, they gave a Christmas Eve show at London's Hammersmith Odeon. There are some similarities with the Rainbow '74 set, but also some key differences. Like that new hit "Bohemian Rhapsody" of course, presented here as part of a medley. And "Brighton Rock," May's guitar showcase (and yes, you do hear "Three Blind Mice" during his solo). Not to mention the over-the-top finale, where Mercury comes on stage, bubbles falling gently around him, throwing off a kimono to reveal he's wearing white shorts and a bowling shirt, then swaggering his way through "Big Spender." Those were the days.

"Crazy Little Thing Called Love"
(September 1979)

Mercury butches it up in Queen's first choreographed video. Gone are the satin tunics and leotards; Mercury's swapped them for black leather and a white t-shirt (later artfully ripped open by one of the female dancers). The rest of the band is similarly attired, with Mercury, bassist John Deacon, and drummer Roger Taylor sporting shorter locks as well (May chooses to keep his curly hair long); a stripped-down look for the new decade. Mercury's the only one called on to execute any dance steps, which he handles with his usual panache.

Flash Gordon
(December 1980)

Flash! Ah-ahhh! Savior of the universe! Queen's pomp and circumstance was a perfect fit for this campy, kitschy cult classic. The band's 1970s "no synthesizers" policy was abandoned in the new decade, and the majority of the soundtrack's melodies are synth-based. Mercury and May turned in the strongest pieces. Mercury's "Ming's Theme" is suitably sinister, "The Kiss (Aura resurrects Flash)" is gorgeously seductive,

and "Football Fight" is upbeat fun. May brings his distinctive guitar touch to the likes of "Battle Theme," "The Hero," and of course "Flash's Theme," the latter released as a single, and, like the soundtrack album, enlivened with snatches of the film's comic strip dialogue: "Flash, I love you! But we only have 14 hours to save the earth!"

Queen Rock Montreal
(November 24-25, 1981)

Given his penchant for glittery, glam-inspired stage wear, it's something of a shock to see Mercury stalking around the stage not clad in satin but in ordinary *denim*, of all things. At least by the show's end he's prancing and posing in nothing more than a pair of tight white shorts (he's even barefoot). Whew. He's also now sporting the moustache that would so divide the fans, causing them to throw razors at Mercury at some concerts. These shows were set up specifically to be filmed, and while the pacing is off at times ("Jailhouse Rock" sits uneasily beside "Bohemian Rhapsody"), the band is sizzling. And they're still close enough to the audience that Mercury can shake hands with the fans packed down front.

"Under Pressure"
(September 25, 1982)

They didn't have David Bowie who sang on the single. And Mercury's throat was noticeably rough. But the show must go on, and, ever the consummate professionals, Queen does their best to make their sole appearance on *Saturday Night Live* memorable. Mercury, attired in jeans and leather jacket, cuts a few sharp moves and pushes his voice as much as he can, getting a little extra help from Taylor. The band's also clearly enjoying themselves; famously stoic bassist Deacon even cracks a smile. And though no one knew it then, it was the last time Queen's original lineup would perform live in the U.S. Bonus trivia: the other song the band played was "Crazy Little Thing Called Love").

"Radio Ga Ga"
(November 1983)

If nothing else, Queen's video for "Radio Ga Ga" will be remembered for its introducing a key bit of audience participation at the band's subsequent shows; during the song's chorus, the audience would raise their hands and mimic the double claps seen performed by a crowd in the video. The video draws on footage from the classic Fritz Lang silent film *Metropolis* (Mercury had recently written the song "Love Kills" for a re-release of the film, featuring a new score by Giorgio Moroder), with the band seen in a car flying through the futuristic city. Of course it's something of an irony that radio is being celebrated in the very medium—video—that was thought to be replacing it. Not to mention the video's gloomy end, with family listening to their beloved wireless apparently vaporized.

"I Want to Break Free"
(March 22 and May 4, 1984)

Queen started the '80s with their first No. 1 album in America, *The Works*. But their stock dropped rapidly stateside after that, with every subsequent album failing to even crack the Top 20. "Radio Ga Ga" managed to climb to No. 16, but the bottom dropped out with this single. A chief reason was the lack of promotion due to the horror provoked by this video, which features the band's members in drag, parodying characters in the popular U.K. television series *Coronation Street*. It's arguably Mercury's best performance in a video, made all the more hysterical because he hasn't shaved his moustache. According to May, U.S. station programmers "hated" the video: "I was in some of those U.S. TV stations when they got the video, and a lot of them refused to play it," he told *Mojo*. They can't have liked the ballet sequence, where Mercury lays on top of a moving river of male bodies, any better.

Live Aid
(July 13, 1985)

"Live Aid was a shot in the arm for us," said Taylor. Queen had missed out appearing on 1984's "Do They Know It's Christmas?" benefit single, which raised funds for African famine relief. They'd just finished a major tour promoting *The Works*, and Taylor admitted he wasn't sure Queen would even tour again. But a slot at Live Aid (again benefiting African famine relief), playing to a worldwide audience of several million, was too good to pass up. The band took the stage at 6:41pm, and had their 20-minute set timed to the last second. First, warm up the crowd with the opening of "Bohemian Rhapsody." Then, before the song's opera section, a quick jump into "Radio Ga Ga" (cue the audience hand claps). After a little call-and-response with the audience, it's straight into "Hammer to Fall" (Mercury having more than a little phallic fun with his microphone), "Crazy Little Thing Called Love," and the double-whammy of "We Will Rock You" and "We Are the Champions." It's a powerhouse set that reconfirmed Queen's prowess as live performers. "Live Aid proved we didn't need backdrops or the cover of darkness," said May. "I'll remember Live Aid till the day I die."

Highlander
(March 1986)

It was U.K. rock act Marillion who were first approached to provide music for *Highlander*, a fantasy/adventure film about an immortal warrior. But when touring commitments prevented the band from participating, Queen was approached, and after watching 20 minutes of footage, agreed to take on the project. The most notable song was the heartfelt "Who Wants to Live Forever," written by May (and featuring orchestration by Michael Kamen, conducting Britain's National Philharmonic Orchestra), which mirrored the loss felt by the film's lead character, an immortal doomed to outlive his mortal loved ones. The rousing "Princes of the Universe" and guitar

pyrotechnics of "Gimme the Prize (Kurgan's Theme)" are other highlights. Queen wrote six songs for the film, which they then re-recorded, in alternate and/or expanded versions, for their 1986 album *A Kind of Magic*. Bonus trivia: the film's star, Christopher Lambert," appears in the video for the album version of "Princes of the Universe."

Live at Wembley Stadium
(July 12, 1986)

"We're not bad for four aging queens, are we?" was Mercury's playful jest at the second of Queen's celebratory gigs at Wembley Stadium in 1986. After their revitalization at Live Aid, the 1986 tour was a victory lap for the band, the shows opening with the euphoric "One Vision" (a song itself partly inspired by the Live Aid experience). Mercury has little problem holding forth on what would be the largest stage the band ever performed on, May gets his obligatory guitar solo, there's a mostly acoustic rock 'n' roll section ("Hello Mary Lou," "Tutti Frutti"), and Mercury emerges at the end attired in a ermine cape and regal crown. "We're going to stay together until we f**king well die," Mercury proclaims at one point, though while the band's original lineup did release another two albums, after 1986 there would be no more live shows. Bonus trivia: the 2011 DVD includes the July 11 show as well.

"The Miracle"
(November 1989)

Queen took a unique approach for their last single of the 1980s. It's a straight performance video—but wait! Instead of Mercury, May, Deacon and Taylor, it's four teenage boys playing them. Ross McCall, as Freddie, gets the most costume changes: a Harlequin-patterned leotard, black biker outfit, jeans and white tank top, and the white track pants and yellow jacket ensemble Freddie wore in the 1986 shows. McCall gives a remarkable performance that must be seen to be believed. The real Queen eventually come out alongside their younger charges to join in on the fun. "It was a joy to make," Taylor said of the video. "We were smiling all day." Bonus trivia: McCall later appeared in the TV series *Band of Brothers* and *White Collar*.

"I'm Going Slightly Mad"
(February 1991)

To mitigate signs of his illness (Mercury wouldn't announce that he had AIDS until the day before he died), he wore heavy makeup in the video, which was also shot in black and white. But while noting, with some understatement, "I'm not my usual top billing," he nonetheless admirably rises to the occasion, giving this surreal piece (May dressed as a penguin, Taylor with a boiling tea kettle on his head) just the right touch of camp. Just look at how he twirls a daffodil, and bites a banana with such relish.

"These Are the Days of Our Lives"
(May 31, 1991)

This was the last video Mercury would make (again in black and white), shot just under six months before his death. As it was painful for Mercury to walk, or even stand, he remains largely stationary throughout, relying on his face to express the song's emotions. It's a beautiful performance, even if you don't know the physical strain he was under. His final line is delivered straight to the camera: "I still love you." Bonus trivia: the vest he's wearing is decorated with illustrations of his cats.

Wayne's World
(February 1992)

"I think we'll go with a little 'Bohemian Rhapsody,' gentlemen?" Though it's now hard to imagine *Wayne's World* opening with any other song *but* "Bohemian Rhapsody," it wasn't everyone's first pick. "I thought it was an odd choice," the film's director, Penelope Spheeris, told *Rolling Stone*, "because if you are headbangers that wouldn't be your first choice to slam to in the car when you're cruising." But Mike Myers, the film's star and co-screenwriter, fought for the song's inclusion, and it was kept in (though he may have regretted it, considering the four hours it took to film the sequence where Wayne and his gang headbang during the song's rock section, leaving the actors with headaches). Mercury was shown the film's clip prior to his death, and, according to May, loved it. "Bohemian Rhapsody" had been reissued in January 1992, following Mercury's death; the release of *Wayne's World* the following month helped push the single to No. 2 in the U.S. charts, a higher position than it had reached on its initial release (when it peaked at No. 9).

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ALWAYS FAITHFULL

BY DAVE THOMPSON

FOR DECADES, Marianne Faithfull has collaborated with rock 'n' roll's crème de la crème while producing a wealth of intriguing solo albums. Now she continues her solo artistry with the release of *Negative Capability* (out this November), with collaborators such as Warren Ellis, Nick Cave, Rob Ellis, Ed Harcourt and Mark Lanegan.

The following is an interview with Marianne Faithfull about the new album… among other things.

GOLDMINE: *You've kept up a steady stream of albums over the years, yet this one feels VERY personal, even more so than earlier ones. Were there any particular events that inspired the album as a whole?*

MARIANNE FAITHFULL: Yes of course, the thing is, the big thing really, in the last two years it's been very sad because so many of my dear friends have died and I have written quite a few of my songs around that. And that's connected mainly with loneliness, of course, but most of all I ended up with love. I realized when I kind of got over the first shock and pain that I was lucky to know these people and I loved them very much and I always would.

GM: *I love the new version of "Witches Song." What drew you back to that one?*

MF: Well, actually, to re-record "Witches Song" and "As Tears Go By" was Warren's idea and I didn't really think it was such a great idea at first. I don't know why I just didn't think it was such a great idea. But he really wanted to so I thought 'If he wants to, why not?' And, actually, it turns out it *was* a great idea.

GM: Broken English *seems generally to be regarded as your "classic" album… why do you think that is, and do you agree with that assessment?*

MF: Well, it's definitely a very good album; I know that and I particularly love and appreciate what Steve Winwood did (on keyboards) and all of them, you know... Barry Reynolds (guitarist) and Bob Potter (engineer) and all the band I had at the time, I thought they were great. They weren't famous or anything, except Steve and even he wasn't that famous. It wasn't a star band, which I liked. We had nothing; we had no money at all and we were living on nothing... all of us.

I knew before we even started that this was going to be gold because I decided that I was going to finally write and make a record that was really me and was not laid on me by other people. It was not someone else's image of me. And where I have to give (producer) Mark Miller Mundy—we used to call him Mark Killer Tuesday—credit is that he saw that and helped me to do it and I'm really grateful to him.

Marianne Faithfull playing records at her home in Reading, October 15, 1964. Among the records scattered on the floor are albums by Pete Seeger and Manfred Mann.

GM: *Is there a later album that you would also refer listeners to?*
MF: Oh yes, there are lots actually that I love. I love *Vagabond Ways*; I love *A Secret Life*; I love *Strange Weather* very much, I think it's very good. It was just very different and it opened me up to a different kind of world of music, which is what (producer) Hal (Willner) did. It's much more jazz and things like that. It was quite fun to make although it came at a very hard time—I'd just got out of treatment and I was actually mourning the loss of my drugs, I think. But I think we made a beautiful album and we had an amazing band ... Garth Hudson, Dr. John, Bill Frisell ... really amazing. That was the first time I met Bill, he has become a great friend and I've worked with again.

I particularly love *Vagabond Ways* because it was after what I call my 'classical period' where I recorded the Weimar Cabaret and then *The Seven Deadly Sins*—and then with *Vagabond Ways* I went back to being Marianne Faithfull and I think it's a beautiful record.

And of course, the new album, *Negative Capability*... It turned out incredibly well and I'm really proud of it. The listener would, I hope, hear one of the best records I've ever made.

GM: *"Born to Live"—such a beautiful lyric. Was it hard to write?*
MF: Yes it was.

GM: *And were there any specific moments from Anita's life that maybe were in your mind as you wrote it?*
MF: No just everything ... Anita, Anita, Anita ... echoing round the room.

GM: *"The Gypsy Faerie Queen" puts me in mind of something that could have found its way into the Child Ballads, and not only because of the title. But it also reminded me of the first of your albums I ever bought, a very second-hand copy of* North Country Maid *around 1974. I was about 14. I knew you only for the "pop" hits, and remember being blown away by that album. I still consider it to be my "entry" into traditional music. I was wondering—did you have any kind of background in "folk," as a listener if not a performer?*
MF: Yes, of course I did. My father played the guitar and sang, he had a beautiful voice and he also played the violin. I grew up in that kind of atmosphere, folk dancing and all that. I remember little phrases, I remember one or two and I really would have liked to sing them again on this record but Nick (Cave) said no because I don't have the voice for it anymore.

There was one called "Long Years Ago" and Rob Ellis went to Cecil Sharp House and found all the words and it had the line in it which I thought was so beautiful..."*my soul to my God and my body to the sea, and the great green waves a-rollin' over me.*" We used to go camping in a large group of people and we sit round the campfire and my father would play the guitar and we'd all sing.

GM: *"No Moon In Paris"—I read Warren Ellis describing it as the saddest song on the album, and I think I agree with him. But "Don't Go" runs it close. What can you tell us about those songs... both the writing and the recording?*
MF: I don't think "No Moon In Paris" is that sad actually. It's cooler than that and I don't mean cool in that silly way... it's more detached. It's almost like a list of all the moons I have seen, everywhere I've been. It's all true, all those places and all those moons are real and I did see them and so I put them in my song.

I don't understand what's so sad about it. Actually I think "Don't Go" is much more sad and the one about Anita ("Born To Live") is much more sad. "Don't Go" is very intense because it was written for Martin Stone and he was still alive when I wrote it... it's just very sad and then the next day he died.

GM: *The other one that really struck me was "They Come At Night," which has to be the most political song you have ever recorded. I'm not going to ask what "inspired" it—that's very clear. But what drove you to actually write that lyric?*
MF: I wrote it immediately after it happened which is probably one of the reasons why it's so intense. That very night actually, when I heard about it, it was happening and I saw it on the news and I was so shocked and upset that I just sat down and wrote that.

JOHN PRATT/KEYSTONE FEATURES/GETTY IMAGES

One of the things that helped me is this theory of Hal Willner's, which I think is very interesting which is every 70 years the Nazis come back in one form or another and on that night they did in the form of ISIS shooting all those kids and those fans.

GM: *And what guidance did you give Mark Lanegan when it came to putting music to it?*
MF: None! When I send my lyrics to someone they are completely free to do what they want. I don't direct them. I don't say what I think they should do, I think that would be really wrong. When I got it back from Mark I was so happy and so delighted. He's a great writer and I knew he would be perfect for that song and he was.

GM: *A few recent articles I've read have pointed out that much of the album is about "growing older." But that's not exactly a new theme for you—"As Tears Go By" of course, but also "Truth Bitter Truth," another one where the older we all get, the more powerful, and real, it becomes. I was wondering whether you have any thoughts on that subject?*
MF: Well, that's very nice of you to say that about "Truth Bitter Truth," I never thought of it like that but that's a great way of hearing it. I don't think this album is about growing older but it's inevitable as one does grow older that some of that creeps in. As we get older we experience loss more.

GM: *Also, "As Tears Go By" aside, do you ever return to any of the others from that period in concert, or even for fun? Or are there any particular favorites that you've considered? I did find a great version of "Come and Stay With Me' from 2014 on Youtube.*
MF: Well, there's a lot of them that I love going back to. I love doing "Tower Of Song"; "Broken English"; I don't do "Guilt" anymore actually. I've gone off that. I have done "Come and Stay" sometimes when people have requested it but not often, but I love it I think it's a beautiful song.

GM: *But going back to "Tears," do you have any idea HOW a couple of what now feel like kids were able to come up with a lyric like that?*
MF: No, I do not. I haven't got a clue.

GM: *How does it feel performing "Tears" today, as compared to way back then?*
MF: I always sing "As Tears Go By," people love it and I do it because they do love it. And also I don't compare.

GM: *It was great to hear you return to "It's All Over Now, Baby Blue"—the version on what was released as* Rich Kid Blues, *has long been one of my favorite performances by you. So, a two part question: first, what do you remember about the woman who made* Rich Kid Blues, *and what would you say to her today, if you could meet her?*
MF: I don't give advice not even to the younger me.

GM: *And second... what do you think she would say to you?*
MF: I don't know and I don't care. (laughs)

MARK AND COLLEEN HAYWARD/REDFERNS

Marianne Faithfull poses on the set of the *Rolling Stones Rock and Roll Circus* at Intertel Studio in Wembley, London on December 11, 1968.

Tracking down a real Unicorn

BY BILL KOPP

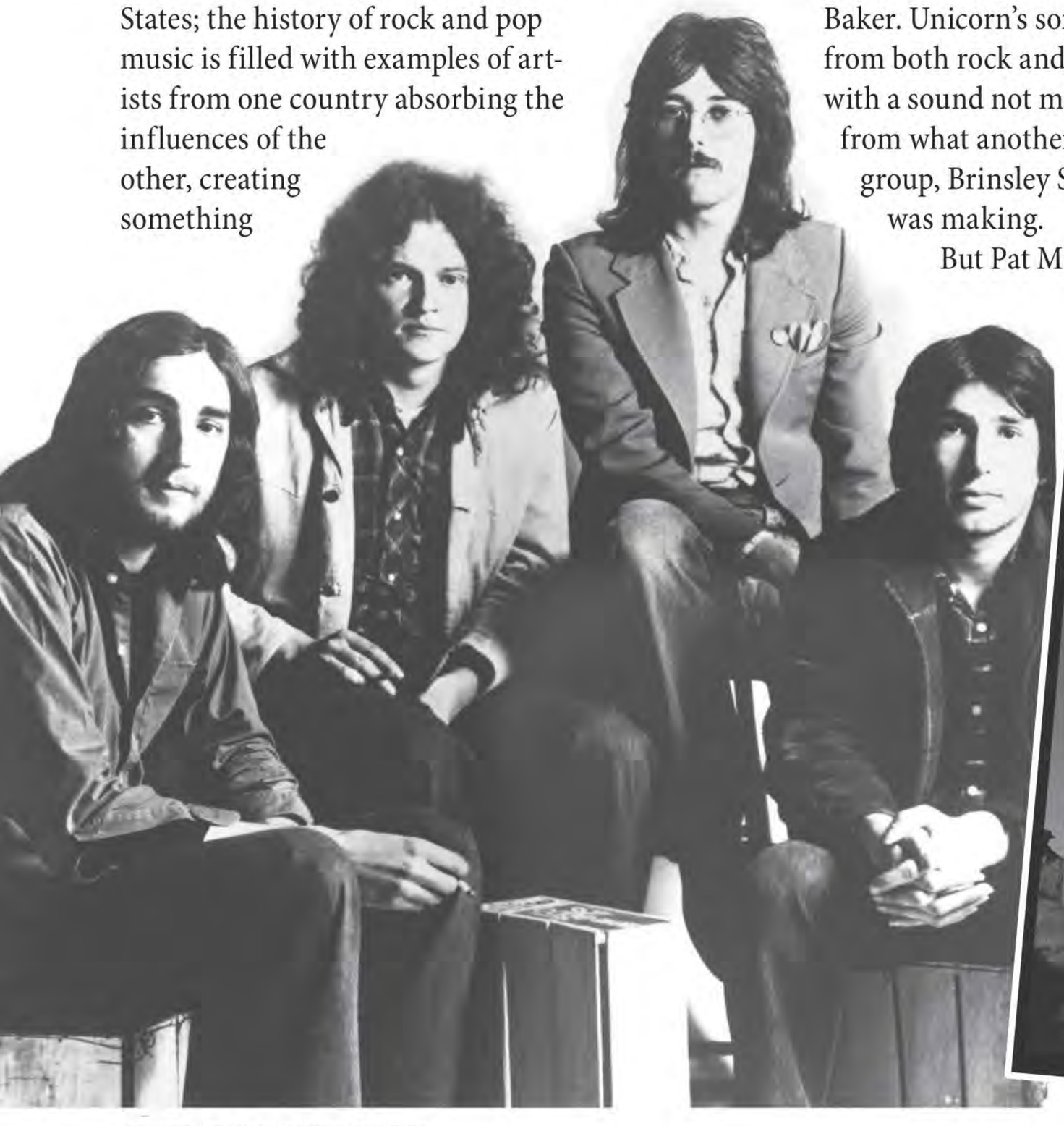
Early demo tapes from Unicorn, a country-rock group and protégés of Pink Floyd's David Gilmour, show that the underappreciated British group had an authentic yet radio-ready sound that should have caught on. Despite a number of lucky breaks, the well-deserving band never lit commercial fire. But now there's a new archival release from Omnivore Recordings, curated by Executive Producer David DiSanzo. *Laughing Up Your Sleeve*, a new 20-track collection of home-studio recordings from the early '70s hints at what could have been.

There's a long a fruitful tradition of cultural cross-pollination between England and the United States; the history of rock and pop music is filled with examples of artists from one country absorbing the influences of the other, creating something in 1963, by the early '70s the band had developed its own original style, based around the songwriting of Ken Baker. Unicorn's songs drew from both rock and country, with a sound not miles away from what another British group, Brinsley Schwarz, was making.

But Pat Martin, the heart of what set Unicorn apart from other bands. "Obviously we were very American-influenced, but Ken Baker's words are very, very English."

Throughout the 1970s, Unicorn's stable lineup included Martin on bass, Kevin Smith on guitars and mandolin, lead vocalist and drummer Pete Perryer, and songwriter Ken Baker on guitars and keyboards. All four musicians sang.

The eight years between forming and inking a deal with Transatlantic Records would be succinctly



Ken Baker, Pete Perryer, Pat Martin, Kevin Smith

UNICORN

new in the process, and then serving it back to listeners across the Atlantic.

And with all of that transatlantic activity, some groups were bound to get lost in the shuffle, even if they were very good. One such band was Unicorn. First coming together (with an embryonic beat group lineup) in Southwest London

Unicorn's bassist, says that his group developed its signature sound completely separately from the band featuring a young Nick Lowe. "Probably, there were several things that we were both influenced by," he says. "I know they loved The Band, and that was one of our favorite groups in the States." Martin gets to

summed up in the brief liner notes printed inside the gatefold jacket of the group's long-playing debut, *Uphill All the Way*. That potted history hits the high points: "They were all 13 years old ... youth clubs were their circuit ... at 17, they left school and turned pro ... Billy J. Kramer signed them as his backing group ... they did 10 radio and TV spots ... small gigs and national

tours." The short essay ends with this: "They tightened up their harmony and wrote new material, influenced by groups like Traffic, and writers like Neil Young. They learnt from them. But they never copied."

The album was produced by Hugh Murphy, "the guy who went on to produce *Baker Street* for Gerry Rafferty," Martin says. "When he produced us, he was an apprentice to the famous producer Shel Talmy. He was the bee's knees in England." *Uphill All the Way* didn't sell in great numbers, but the quality songwriting, singing and playing on the record would eventually lead Unicorn to future opportunities.

Ricky Hopper, a "record plugger" at Transatlantic had taken a strong liking to the album track "P.F. Sloan," a cover of the Jimmy Webb tune. "He got us some really good plays on the radio," Martin says. But the promotions man soon left the label, and the members of the group thought that meant the end of their association with him.

"But one day he phoned me up out of the blue," Martin recalls. "He said, 'I'm getting married. Can the band play at my wedding? I can't afford to pay you, but there will be a lot of famous people there." Martin chuckles at the memory. "We all thought, "Oh, yeah, yeah. We've heard *that* before.' But he had done us a really big favor, so we agreed to do it."

The famous guests at the early 1973 wedding included David Gilmour. His band was in ascendancy; Pink Floyd's *The Dark Side of the Moon* was storming the charts and earning critical accolades. "David came up to us during the break and said he really liked our original numbers," Martin says. The famed guitarist especially liked "Sleep Song," a tune Martin describes as "partly about going to the dentist.

"David thought it was amazing," Martin says with a laugh. "He'd never heard anyone write a song about going to the dentist! And so he asked for my number." Gilmour had recently received the first money from sales of *The Dark Side of the Moon*, and he had built a brand-new recording studio in his new home. One of the first things he did was call Pat Martin.

"Look," Martin recalls Gilmour saying, "I've just got this studio, and I'm testing it out. Would you guys like to come up and demo your original songs? I'll be experimenting, so I don't know how good it's going to be." On behalf of the band, Martin immediately said yes.

At the appointed day and time, the four members of Unicorn arrived at Gilmour's home studio, bringing along all of their own gear. Their host greeted them, saying, "If you want, you can use any of my stuff." Martin recalls looking admiringly upon Gilmour's wall of guitars. But then they got a look at the studio. "It didn't have a control room," Martin laughs. "It hadn't been built yet! He just had the equipment in one room without sound separation." Gilmour recorded Unicorn's demo session using headphones instead of the customary studio reference monitors.

Martin says that he, his bandmates and the post-production mixing engineer were united in their amazement at the results. "We couldn't believe the quality," he says. "You do have things like guitar coming out on the snare drum mic, but he did such a good job. It sounds *so* good!"

Gilmour wasn't a complete novice in the ways of the studio. Then 27 years old, the guitarist had already co-produced six albums with Pink Floyd; he also handled production duties for the challenging sessions that yielded much of the material on Syd Barrett's two solo albums. And his ear was already legendary.

Martin recalls a story told to him by one of Pink Floyd's roadies. "He said that David could stand on a stage with a big rack of maybe 50 speakers behind him, and he could pick out where one speaker had gone bad," Martin says. "He could say, 'That one's gone.'"

The experience of recording those demos was sheer pleasure, Martin emphasizes. "David is such a nice guy." And his easygoing nature extended to his role as producer. "If he thought you didn't do something right, he'd tell you, but he didn't force ideas on us." Not long after a day of sessions was completed, Gilmour offered the band a second day of recording.

Once the demos were seemingly finished, Gilmour rang the band up yet again. Martin recalls what the Pink Floyd guitarist said: "I've just bought a pedal steel guitar on my last American tour. Do you mind if I dub some onto some of your songs?" Once again, the group readily agreed. But Gilmour was careful not to disturb the band's already carefully-crafted sound. "If it had been down to him, he would have made our music sound 'bigger,'" Martin says, "but he more or less let us get the sound we wanted to get."

And when Unicorn came around to listen to the finished tapes, Gilmour had another surprise for the band. "I played the tapes to my manager," Martin recalls him saying. "And he'd like to manage *you*." The group signed with Steve O'Rourke; he and Gilmour put up the money to record a proper album. "We went into Olympic Studios in London and recorded *Blue Pine Trees*," Martin says. "And then Steve sold it to Charisma Records in England, Capitol in the United States and EMI International for the rest of the world."

Prior to making albums, Unicorn played what Martin calls apprenticeship-type gigs. "We started playing in youth clubs, and village halls, and the usual," he says. Once the group's first album came out, the band graduated to playing at universities, and as the support act for more well-known groups. "And then we went to the States," Martin says, "doing dates with Fleetwood Mac and then with the Doobie Brothers."

But the latter opportunity didn't last long. "On the second gig—I think it was in Des Moines—we did the soundcheck, the audience were in, we went back to our hotel," Martin recalls ruefully. "We came back in time for the show. We were getting tuned up and ready to go out on the stage, and their manager came in. He said, 'Tom Johnston has just od'ed. The tour is off.'"

But better gigs were to come. "We got to gig with Billy Joel at the Cellar Door in

Washington, D.C.," Martin says. "We played with Styx, and we really got lucky joining Linda Ronstadt in Texas; she was touring (in support of her) *Heart Like a Wheel* album."

The band members were happy with *Blue Pine Trees*, and when it came time to make a third album, they once again worked with Gilmour as producer. Released in 1976, *Too Many Crook*s featured 10 original songs. One of several album highlights is "No Way Out of Here," a song that so impressed the band's producer that he would cover it for his self-titled 1978 solo debut album. Like the albums before it, *Too Many Crooks* received positive critical notices but sold only modestly.

As a result, the record company exerted some pressure during the making of Unicorn's fourth album, *One More Tomorrow*. Sessions had begun (once again with Gilmour) at Pink Floyd's brand new studio, Britannia Row. "We were the first people to use that studio," Martin says. When the band presented the finished tapes to Harvest—the EMI division that now oversaw Unicorn's releases—the label executives were not impressed. "At that time, punk and the new wave were coming," Martin explains. "We couldn't have been more unfashionable. They had to put the album out because they were contracted to."

But the suits at Harvest thought the album "needed a single," so Unicorn was sent back into the studio, this time with producer Muff Winwood. Martin notes that as a producer, Steve Winwood's brother "had had a massive hit with 'This Town Ain't Big Enough for Both of Us' by Sparks." For his part, Martin was willing to give it a try with Winwood. "But Ken, who wrote the stuff, and Pete, who sang most of it, were a bit worried," Martin recalls. "Because he had also produced the Bay City Rollers."

When released, 1977's *One More Tomorrow* included Winwood-produced tracks that got some airplay on Capital London radio. One was "Slow Dancing," a Jack Tempchin song that would see almost simultaneous release by Johnny Rivers; he scored a U.S. Top 10 hit with the song.

"It got Record of the Week on Johnny Walker's show on BBC radio," Martin says. "After that, we did a few more gigs, and then one day they just called us in the office and said, 'Sorry, guys. We can't do any more for you. Your music is too unfashionable.' And that was it. It all came to a halt in '77."

Looking back, Martin is proud of all of the band's releases: the four 1970s era albums, a 2002 collection of 1977 demos called *Shed No Tear*, and the new *Laughing Up Your Sleeve*, an Omnivore Recordings release of those original 1973-74 demo sessions with David Gilmour. "Though I really like the three albums we did with Dave Gilmour, there's something about the rawness of these demos," Martin says.

Apparently, David Gilmour does tend to stay current on his audio technology. As the release of *Laughing Up Your Sleeve* approached, Martin reached out to his old friend (who also wrote a short essay for the new album) and offered him a copy. He laughs when he recalls giving the guitarist his choice of CD or vinyl. "'Don't send me bloody vinyl!' Those were his words." ●

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AC/DC - ARBC - Nashville TN 8/3/78 - excellent FM broadcast
AC/DC - Old Waldorf - San Francisco CA 9/2/77 - excellent FM broadcast
AC/DC - Problem Child - Columbus, OH 9/10/78 - excellent FM broadcast
Allman Brothers - Whipping Washington - Washington DC 12/13/70 - excellent soundboard
Allman Brothers - Winterland 1973 - San Francisco 9/26/73 - excellent FM broadcast
BTO - Blue Collar - Halifax, Nova Scotia 9/24/84 - excellent FM broadcast
Beach Boys - Christmas Sessions, Volumes 1 - 3 (3CD) - three CD's for only $40.00
Beatles - Complete Christmas Collection - plus bonus outtake 1963-69 - excellent studio recordings
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Beatles - It's Not Too Bad - The evolution of Strawberry Fields Forever from demos through studio sessions
Beatles - Jamming With Heather - studio outtakes January 1969
Beatles - Let It Be (The Alternate Mono Mixes) - Apple Studios 1/69
Beatles - Love Songs (2CD) - out-of-print LP plus many bonus tracks of rarities
Beatles - March 5, 1963 Definitive Collection - 2014 upgrade includes remastering and additional sources (37 tracks of three songs)
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Rory Gallagher - I'm Ready (For Jazz Times) (2CD) - Rockpalast Music Hall, Koln, Germany 10/17/90 plus London 1973, Frankfurt 1972 and Bremen 1972 - excellent soundboards
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Beatles - Hey Jude & Revolution - Abbey Road Studio footage of all complete takes of these two songs, plus bonus material
Beatles - Ultimate Let It Be Companion (2DVD) - outtakes and promotional films - some previously unreleased material
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Jan & Dean - 1959-1966 - rare TV and film appearances
Jan & Dean - Super Live Special - Los Angeles 1981 - pro-shot
Elton John - Christmas In London - Hammersmith Odeon 12/82 - excellent BBC broadcast
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Kinks - All Aboard (The Great Lost Kinks DVD) - rarities 1964-73 - TV & film clips
KISS - Anaheim Ultimate Edition - Anaheim CA 8/20/76 - pro-shot
KISS - Buenos Aires 2009 - Argentina 4/5/09 - pro-shot - complete show with encores
KISS - Chicago 1996 - Rosemont Horizon 10/21/96 - excellent audience recording
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HOLY HEAT!

ALAN BROSTOFF SPEAKS TO PUNKABILLY PROPHET **REVEREND HORTON HEAT** ABOUT THE LATEST ALBUM. HINT: IT ROCKS!

Goldmine magazine had the opportunity to sit down with the Godfather of modern Rockabilly and Punkabilly, the esteemed Reverend Horton Heat to talk about his band's new release, life on the road and his commitment to vinyl.

GOLDMINE: *Tell me a little about the new album,* Whole New Life.
REVEREND HORTON HEAT: The *Whole New Life* album is really positive and the themes are mostly positive so it kind of has a sun bright thing going on.

GM: *The album is good, full of rich tones and fat sounds. Loved the instrumental "Rise Before the Fall."*
RHH: That's basically a Jimbo deal. You know Jimbo (Wallace), my bass player, is pretty good with coming up with these guitar/instrumental riffs. There have been several of them over the years where he will bring a song in and have this little cool idea and I'll say cool let's work this out, and we did it again on this one. We spent a day writing the song and it was kind of his baby but we got it knocked out and then Matt (Jordan) added his keyboard and then it really, really came to life. That was pretty cool.

GM: *The video is out for the single "Whole New Life." High energy with a lot of fun. A very upbeat record. How does this compare to your other releases?*
RHH: We have a couple of new guys on this record and the guitar is a little more retro on some of it. I adjusted the pickups a little, can't remember the specifics of what I did.

GM: *Are we going to hear songs from the new album on the upcoming tour?*
RHH: Yes, and that's one thing about the album now. We recorded it last year and really did not get to finish it until early this year. Then we started in the spring playing a bunch of songs off of it and they all worked. It's really good. A band like us has been around for so long and we have so many albums that fans want to hear songs from. It's hard to get them to accept the new stuff, but everyone has been accepting the new stuff when we play it live. The new songs are going over much better than when we used to play new songs back in the old days. It's a pretty exciting time.

GM: *Is there are record that once you listened to it, you said "I have to become a professional musician?"*
RHH: Well, it might have been Sonny Boy Williamson, *One Way Out.* That album. We had a record store that was close to my house and I was just a kid riding my bike to go probably buy a Alice Cooper or Black Sabbath album and I went into the record store and the guy was playing blues and it was as scary as Alice Cooper or Black Sabbath, but it had a vibe that was cool. That led me off into this whole blues thing. When I was pretty young I got exposed to that stuff. So I walked out of there with a Sonny Boy Williamson album and a Buddy Guy album. That led me into the blues/rock thing and that eventually led me into the '50s and rockabilly. Seeing The Beatles on Ed Sullivan, pretty much everyone wanted a guitar that next day. Everyone was asking their parents for a guitar on Monday.

GM: *You have been playing Rockabilly for a long time. What keeps that going?*
RHH: You know, I think about this a lot. Guys that are friends of mine that like the vintage rock 'n' roll thing, a lot of us are romantics. I think we like the dreaminess of it. It's not just that this a cool song, it's the whole dreamy nature of another time. I really love it. I'll tell you one thing that is probably good: I have a bunch of old recording gear and if I could recreate the old recording sounds that they used to have then that is all I would do. It's probably would not sell one record because that is not what people want. I stick to my sound but I do try new stuff. I will always stick to my stuff.

GM: *How do you keep it up on the road? 150-plus days last year.*
RHH: Yeah, I get exhausted on some of these trips but, it's funny, I actually enjoy playing music more now than I did when I was younger

because I know what I am doing and there is none of that pressure. When you're young there is always pressure on the band. Every gig is a chance to make it or fail. You are worried that they will say, "You guys are not our kind of thing." You want to be hired back. Then it moves into the area of "I hope this record executive coming out to see us tonight likes us." Now when I play music none of that matters. I'm not thinking of any of that BS. I'm just thinking about having fun, smiling at the people and playing the best I can. It's a party. We basically throw a party every time we play. That being said, the traveling... I'm over that. I don't enjoy the traveling as much as I did when I was younger.

GM: *You have done some shows in the past when the complete band has become a backing band for a guest that you bring up on stage. Can we expect any of those on the new tour?*

RHH: Well, it just depends on what you see. In a couple of weeks we are going to be out with Unknown Hinson and then after that we are doing six nights in Austin at the Continental Club where we are backing up Wayne Hancock for two nights and Flaco Jiménez for two nights and Junior Brown for two nights. So that's what I'm working on now. We sort of fell into this thing. The first time we tried it was with Lemmy (Kilmister). We told Lemmy that we would learn his songs and then have him come out with us and tour. Then we did it with Jello Biafra and all sorts of people. We did a whole festival where people would sit in with us. Seems like these days we are not only working on our music but we are learning other people's songs, too.

GM: *Any record stores you like to visit when you are on the road?*

RHH: Yea, every now and then I get to go to a record store. There is a real good one in Chicago, Dusty Groove. They are pretty neat. I want there not so long ago. A lot of the places I look for are the antique places and thumb through them to see if I can find something rare. Most record stores know what they got, so if you find something special it's usually expensive.

GM: *Any hidden gem you are searching for?*

RHH: Well, I would really like to find The Teen Kings doing "Ooby Dooby." That would be awesome. Anything that was on early Specialty. Any Little Richard on Specialty in really great shape. I go nuts for that. Sun Records, you know.

GM: *The new album comes out November 30. Other than the local record stores where can people go to order your record?*

RHH: Right now you can pre-order it on Victoryrecords.com website. You can get the vinyl ordered and some special packages. They package it with T-shirts and this particular album is getting released in several different limited-edition, colored pressings. The artwork is all pretty slick.

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The Flip Sides of Apple

TO HONOR APPLE'S 50TH ANNIVERSARY, **WARREN KURTZ** DELIVERS THE RECORD COMPANY'S BEST FLIP SIDES.

In 1968, The Beatles announced the formation of Apple Corps. That spring, "Lady Madonna" was the quartet's 13th and final U.S. Top 40 single of the '60s on the Capitol label. That fall marked the debut of the first and biggest-selling Apple single, "Hey Jude," which spent nine weeks at No. 1. Mary Hopkin's nostalgic "Those Were the Days" reached the No. 2 spot in November. Badfinger had four Top 40 hits in the early '70s. As solo artists, all four members of The Beatles continued to record for the label through the mid-'70s, all achieving No. 1 hit singles on Apple.

REVOLUTION

THE BEATLES

(Flip side of "Hey Jude," 1968)

"Revolution" was a shorter alternative for radio to play versus the 7:11 "Hey Jude." Charting separately, "Revolution" reached the No. 12 spot. John Lennon promoted peaceful protest as he sang, "When you talk about destruction, don't you know that you can count me out." Neither side of the single was released on a Beatles album that year, but a slower, shuffle tempo version appeared on "The White Album."

IT'S SO HARD

JOHN LENNON

(Flip side of "Imagine," 1971)

The fall of 1971 brought two gentle John Lennon anthems to the radio, "Imagine" and "Happy Xmas (War is Over)." Only half of the *Imagine* album shared that musical tenderness. One of the album's edgier songs is "It's So Hard," more reminiscent of the raw power of "Yer Blues" from "The White Album," with a vocal echo reverb and powerful sax from King Curtis. The second half of the recording was softened with strings from the Flux Fiddlers.

NINETEEN HUNDRED AND EIGHTY FIVE

PAUL McCARTNEY AND WINGS

(Flip side of "Band on the Run," 1974)

The album *Band on the Run* included three Top 10 singles, of which the third single and title tune was the most successful, reaching No. 1. "Nineteen Hundred and Eighty Five" is the album's piano-pounding, exciting finale. Organ, synthesizer and an ethereal vocal interlude are also key elements in this glimpse of 11 years into the future. At the end of the song is a brief "Band on the Run" reprise.

APPLE SCRUFFS

GEORGE HARRISON

(Flip side of "What is Life," 1971)

As "My Sweet Lord" and its flip side "Isn't It a Pity" were fading on AM radio in early 1971, the lively "What Is Life" was released as the second single from the *All Things Must Pass* triple album. On the up-tempo "Apple Scruffs," George Harrison took a folk rock approach with acoustic guitar and harmonica, similar to his friend Bob Dylan's style. The song's title was a loving nickname given to the fans who constantly surrounded the Apple offices in London. George Harrison dedicated the song to them, "In the fog and in the rain, through the pleasure and the pain, on the step outside you stand, with flowers in your hands, Apple Scruffs."

EARLY 1970

RINGO STARR

(Flip side of "It Don't Come Easy," 1971)

The flip side of the first of three gold singles from Ringo Starr was his first nostalgic look back at one of his past bands. One member "lives on a farm, got plenty of charm" and "gotta whole lotta sheep." Another one was "in bed watching TV" with "his woman by his side, she's Japanese." His other mate was a "long hair cross-legged guitar picker." He sang, "When I go to town I wanna see all three." He also joked about his musical skills including the line, "I play piano if it's in C."

CARRY ON TILL TOMORROW

BADFINGER

(Flip side of "No Matter What," 1970)

In the fall of 1970, months after The Beatles broke up, the rocking single "No Matter What" by Badfinger gave us hope that this Apple band would get us through the new decade. The group's second album, *No Dice,* had plenty of great songs on it, but the flip side was selected from the group's

first album. "Carry On Till Tomorrow" was a gentle folk rock number, reminiscent of the work of Chad & Jeremy and filled with harmony. This song was also included in the soundtrack to *The Magic Christian* film.

INTERNATIONAL

MARY HOPKIN

(Flip side of "Knock, Knock Who's There," 1972)

Mary Hopkin's daughter, singer-songwriter Jessica Lee Morgan, told *Goldmine*, "'Knock, Knock Who's There' was a Eurovision song contest entry for pop music. The flip side, 'International,' was a Gallagher and Lyle composition, who were songwriters for Apple. Benny Gallagher is my honorary uncle. This song is from the beautiful album *Earth Song/Ocean Song*, with my mother working with my father Tony Visconti on it." He brought in the Pops Arts String Quartet for a backdrop similar to what was heard on The Beatles' "She's Leaving Home."

SOMETHING'S WRONG

JAMES TAYLOR

(Flip side of "Carolina in My Mind," 1969)

In 1968, Apple released James Taylor's self-titled debut album, which contained his song "Something in the Way She Moves." not the same song as "Something" on The Beatles' *Abbey Road* album the following year. Another "Something" song was also on James Taylor's debut, "Something's Wrong," with his acoustic guitar more audible than on the A-side, hinting more of the style we would hear on songs like "Anywhere Like Heaven" from his next album, *Sweet Baby James*, his debut for Warner Brothers.

Remembering Geoff Emerick

LEGENDARY recording engineer Geoff Emerick, best known for his pioneering work with The Beatles, passed away at his Los Angeles-area home on October 2, 2018. The exact cause of death was unknown at press time, although preliminary indications point to cardiac arrest.

While giving a keynote speech at the National Association of Music Merchants (NAMM) trade show in Anaheim, CA in January 2018, Emerick said he began working at Abbey Road Studios three months shy of his 16th birthday, and on just his second day on the job witnessed The Beatles' first recording session for Parlophone Records. He went on to serve as assistant engineer on several the band's iconic tracks, including "A Hard Day's Night" and "I Want to Hold Your Hand."

By early 1966 Emerick had graduated to Beatles' first engineer, which afforded him the opportunity to help shape the unique and inventive sounds during what was arguably the band's most creative period. Upon hearing of Emerick's passing, Ringo Starr remembered, "He was a great engineer (and) very helpful to all of us in the studio…(Geoff) and George Martin helped us to step up on *Revolver*." The first session for that album was a doozy: John Lennon's experimental, acid-soaked classic "Tomorrow Never Knows." Lennon famously wanted his voice to sound like the Dalai Lama standing on a mountaintop, so Emerick came up with the masterstroke to manipulate the lead vocal by feeding it through a Leslie speaker and by doing so "created a masterpiece," as journalist Howard Massey noted. (Massey co-authored Emerick's 2006 memoir, *Here, There and Everywhere: My Life Recording the Music of the Beatles*.) Emerick wryly remarked, "The only way I can create anything new is to abuse the equipment."

Further equipment trickery took place later in 1966 and 1967, as Emerick and The Beatles set to work on painting psychedelic masterpieces such as "Strawberry Fields Forever" and "A Day in the Life." On the former, two different takes of the song were intertwined together by speeding up the first version and marrying it to another take, which had to be slowed down. Emerick credited "varispeed and scissors" for assisting with his handiwork.

On "A Day in the Life"—which he told the NAMM crowd was his "personal favorite" of The Beatles tracks he worked on—Emerick removed the skins from the bottom of Starr's tom-toms and placed the microphones inside the drums, accounting for the full, booming sound heard on the record. He enthused, "When we played it back on the monitors that night (after we finished it), it was like going from black and white to technicolor." Paul McCartney remembered Emerick and this period fondly: "He had a sense of humor that fitted well with our attitude to work in the studio and was always open to the many new ideas that we threw at him. He grew to understand what we liked to hear and developed all sorts of techniques to achieve this. We spent many exciting hours in the studio and he never failed to come up with the goods."

Emerick also worked with other acts during the '60s, including Manfred Mann (on "Pretty Flamingo") and The Zombies. Rod Argent was effusive in his praise of Emerick's work on The Zombies' landmark album: "Geoff was so important to us with his terrific and intuitive talent as a recording engineer, during the time of our recording of *Odessey & Oracle*. I remember especially clearly being absolutely knocked out with the great atmosphere he achieved as we laid down 'Time of the Season.' Geoff immediately captured a sound that was not only highly individual, but also entirely in harmony with the song."

Emerick was a four-time Grammy Award winner, including two for his work with The Beatles and one for engineering what is widely considered Paul McCartney's post-Beatles recorded peak. "He came with me to Lagos, Nigeria to record my album *Band on the Run*," McCartney said. "I remember arriving at the half-built studio with a handful of 45s which I played for him to explain what direction I wanted to take. I remember asking him to make sure that the tracks had a lot of space and he was happy to deliver that." Emerick would later work with McCartney on the *London Town, Tug of War*, and *Flaming Pie* albums.

Aside from The Beatles and McCartney, Emerick also lent his considerable talents to recordings by Elvis Costello, Cheap Trick, Badfinger, America, Split Enz, Ultravox, Tommy Keene, Supertramp, Chris Bell and many others. In recent years, in addition to engineering and various speaking engagements, Emerick busied himself by teaching "masterclasses," where he imparted his years of knowledge of the recording process to groups of eager students.

Paul McCartney: "He was a great engineer and friend, and even though The Beatles had many great engineers over the years, Geoff was the ONE. I'll always remember him with great fondness and I know his work will be long remembered by connoisseurs of sound."

– John M. Borack

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IN MEMORIAM

Marty Balin

On September 27, we lost Marty Balin, singer, songwriter and co-founder of Jefferson Airplane.

In early 1966, ahead of their debut album *Jefferson Airplane Takes Off*, the San Francisco group's first single, "It's No Secret," was released. Marty's composition showcased his compelling vocal talent. While Marty sang lead on most of the debut album's songs, the other lead singers were Signe Anderson and Paul Kantner. Signe left the group after the first album, to focus on motherhood, and the next day she was replaced by Grace Slick, from the local San Francisco group The Great Society. In his last interview with *Goldmine* in 2016, Marty said, "Grace was a great vocalist, very powerful, so together, we were like two horn players. From the first night, it was magic. We both had confidence in each other. In those days, there was a lot of experimentation going on in music, like vocal jamming. We would do that a lot."

The second album, *Surrealistic Pillow*, featured Grace Slick on the group's biggest hits "Somebody to Love" and "White Rabbit." Marty and Grace traded vocals and blended on "My Best Friend" and "She Has Funny Cars."

Jefferson Airplane continued through the end of the decade, playing 13 songs at Woodstock, including their 1969 anthem "Volunteers."

In the early '70s, Jefferson Airplane disbanded. Jorma Kaukonen and Jack Casady formed Hot Tuna. By the mid-'70s, Paul, Grace and Marty were together again in Jefferson Starship. Marty's "Caroline" from *Dragonfly* was well received. *Red Octopus* gave Jefferson Starship their highest charting single with Marty's composition "Miracles," which reached No. 3. His voice was heard on all four of their '70s Top 40 hit singles, "Miracles," "With Your Love" from *Spitfire* and "Count on Me" and "Runaway" from *Earth*. "Count on Me" became Jefferson Starship's second highest charting single, reaching No. 8. This love song was written by Marty's friend Jesse Barish.

In 1981, Marty's solo career took off with a pair of Jesse's compositions. "Hearts" reached No. 8, followed by "Atlanta Lady," which reached No. 27, both from the album *Balin*. Another pair of singles charted in 1983, from his next album *Lucky*, including his final charting solo single "Do It for Love," also written by Jesse, which reached No. 17 on the adult contemporary charts.

In 1986, 3/5 of the classic lineup of Jefferson Airplane reunited for KBC Band, named for the last name initials of Kantner, Balin and Casady. They recorded one self-titled album, toured and had a catchy charting single, "It's Not You, It's Not Me."

At the end of the '80s, all five members of Jefferson Airplane's classic lineup reunited for a self-titled album which included a pair of love song singles that featured Marty, "Summer of Love" and "True Love," along with another anthem, "Solidarity."

In the late '90s and early part of this century, Marty reunited with Paul and Jack as part of Jefferson Starship. In recent years, Marty released several more solo albums, through 2016's *The Greatest Love*.

–Warren Kurtz

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REVIEWS

MUSIC RELEASES TO CONSIDER FOR YOUR COLLECTION

R.E.M.
R.E.M. AT THE BBC
Craft Recordings
(8-CD + 1-DVD/2-CD/2-LP)
★★★★★

This is a must-have for R.E.M. fans. It is available in a variety of formats. But the box set is so packed with gems that it is definitely a worthwhile investment. Across eight CDs and a DVD, the box set features the appearances that the Athens, Georgia-based band made on the airwaves of the British Broadcasting Corporation (BBC). The unplugged material included here shows the beauty of the band's songwriting. And the electric songs serve as a reminder that R.E.M. were a great live rock band. The live tracks range from appearances on various BBC radio shows, including one in 1998 on the program hosted by legendary BBC DJ John Peel, to full-length concerts from 1984 to 2004. The DVD starts with a 60-minute retrospective of R.E.M.'s BBC performances called Accelerating Backwards. It also includes a full 1998 broadcast of *Later... With Jools Holland* that featured R.E.M. as well as appearances on BBC-TV programs such as *Top of the Pops*. The liner notes feature comments from various BBC broadcast personalities about the work that they did with R.E.M.

The box set is so packed with great material that it is difficult to pick out highlights, but here are a few: the gorgeous acoustic take on "World Leader Pretend" with light percussion and accordion from 1991; a stellar "At My Most Beautiful" from a 1998 John Peel session; an excellent "Orange Crush" from 2003; a jangly and perfect performance of "(Don't Go Back To) Rockville" from a 1984 Nottingham concert; an excellent and rocking "What's The Frequency, Kenneth" from a 1995 show in Milton Keynes that features fantastic guitar work by Peter Buck; a heavy and great "Pop Song 89" from the 1995 Milton Keynes show; a truly majestic performance of "Fall On Me" from the 1995 Milton Keynes show that features fantastic vocals from both Michael Stipe and Mike Mills; a fast and heavy take on "The One I Love" from the 1999 Glastonbury Festival; a terrific performance of "E-Bow The Letter" featuring Radiohead's Thom Yorke from London's St. James' Church in 2004; a beautiful "Leaving New York" from the 2004 St. James' Church show that features great guitar work by Buck; and a wonderful "Man On The Moon" from the 2004 St. James' Church show that starts out a bit slow and builds up into a full-on rocker.

This comprehensive set makes it clear that R.E.M. were one of the best bands of their era and serves as a terrific addition to their catalog. *–John Curley*

PAUL SIMON
IN THE BLUE LIGHT
Legacy Recordings (CD)
★★★★

For his 14th album, what's old is new again as Paul Simon looks back at some of his lesser-known gems, rearranged and rewritten. To hear "Can't Run But," formerly Brazilian on *The Rhythm Of The Saints* in 1990, now morphed into avant-garde classical with yMusic, a woodwind/brass/strings chamber sextet, is to appreciate its majesty anew. A jazz sub-plot emerges as trumpeter Wynton Marsalis, drummers Jack DeJohnette/Steve Gadd and guitarist Bill Frisell fill in the newly formed spaces.

And it works.

"René and Georgette Magritte With Their Dog After The War" may, lyrically, be a doo-wop tribute, but in the hands of yMusic, and the affecting Simon vocal, all of the suffering of immigrants yearning to be free comes to the fore as the two characters dance to "the deep forbidden music they'd been longing for." It's enough to bring a lump to one's throat. Ditto for the closing "Questions For the Angels" as Simon reflects upon his own mortality. ("Pigs, Sheep and Wolves" is the comedic time-out from all the profundity.)

"Love," "Darling Lorraine" and "The Teacher," all from 2000's *You're The One*, are actually improved upon, as is "How The Heart Approaches What It Yearns" from 1980's *One-Trick Pony*. Perhaps the most well-known song is "One Man's Ceiling is Another Man's Floor" from 1973's *There Goes Rhymin' Simon*, and you'd be hard-pressed to even notice any change.

If "Some Folks' Lives Roll Easy," from 1975's *Still Crazy After All These Years,* was gorgeous then, it's even more gorgeous now as jazz sax legend Joe Lovano blows so sweet and soothing.

It would be a mistake to be put off by the fact that these are not new songs. *– Mike Greenblatt*

ELVIS COSTELLO
LOOK NOW
Concord Records (CD)
★★★

It's been a long time since Elvis Costello recorded the kind of music that made him famous. Instead, he has been on a very long detour following an erratic path that he can't seem to hop off. I'd say the last time I heard a new song of his on the radio might have been back in 1995 with the album *Kojak Variety*. Now granted rock radio has largely changed since then, but his

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interest in Burt Bacharach, Allen Toussaint, and others found him making records that were nothing more than love letters to some people he admired. And to be fair, they were warmly received. But it has been a long time since we saw his brash, pop-infused punk approach be deployed against a fresh batch of material. With *Look Now*, his first record since 2008 with The Imposters, he comes close but can't entirely shake the old furniture he keeps acquiring.

The album was co-produced by Costello and Sebastian Krys – a Latin Grammy winning "Producer of the Year", a somewhat odd choice for a record of this kind. But he is said to have been there so "that all notes got onto the record," and in many ways they did.

The first two singles to be released, "Under Lime" and "Unwanted Number" quickly track back to mid-80's Costello and remind me of songs found on *Punch The Clock* and *Goodbye Cruel World*.

In the case of "Lime", it bounces about with his signature sense of quirk, moving quickly from pop to punk and back. It's the kind of disjointed ride that only he and The Imposters can hold together. Meanwhile, "Unwanted Number" delivers the kind of clever songwriting that Costello is best known for. There's a simplicity to it that makes things fit together in a way that just makes you smile ("There's a local game where they whisper my shame. He gave her his child. He wouldn't give her his name"). At any other time this would have been the kind of hit that drives record sales and that proudly appears on a greatest hits package. It's good!

That said, Costello can't seem to let go of the late-'60s/early-'70s lite FM Sunday brunch scene he has been caught up in for too long. Burt Bacharach and Carole King both find a way to contribute to this offering and only slow things down instead of adding a sense of fire and fury. Having just recovered from a reported battle with cancer, one would think that Elvis Costello would emerge swinging, gobbling up every moment of airtime with music that rips the roof off. Instead, at times he appears only mildly bothered. Texas bluesman Delbert McClinton kind of put my thoughts on this record best when he sang, "You never been rocked enough, you never been rolled just right." When it comes to Elvis Costello's music, it's been too long on both counts.

– *Ray Chelstowski*

JOE BONAMASSA
REDEMPTION
J&R Adventures (CD)
★★

There are two things that are indisputable about Joe Bonamassa. He is both remarkably talented and hard working. His vocals skills may be as accomplished as his guitar chops and he puts them to use more than most, touring incessantly and recording often. He is daring, rerecording songs made famous by idols of his, like Jeff Beck. Joe is also open to new ideas partnering with label-mate Beth Hart after being moved by a lost Ike & Tina cover of a Rolling Stones track. However, even with all of that — Joe Bonamassa's studio work has largely been somewhat of a yawn. His latest release *Redemption* (his third of 2018) follows in kind.

The record opens with what sounds like a direct lift of the drum start in Led Zeppelin's "Rock and Roll." That largely sets the appropriate stage for a record that is more rock than blues and a bit overblown. Nothing really stands out as the go-to song, the track that makes you hit "play" over and over again. While Bonamassa has steered clear of trying to be a commercially viable artist and has kept any pop influences at arm's length, the music here just doesn't even feel genuine. The blues don't quite hurt that much, instead they just sting a little bit. And this is reflected in a singing and playing output that checks boxes instead of dropping jaws.

It's fair to say that at the tender age of 41, Joe sits at a musical cross-

QUICK PICKS

BY JOHN M. BORACK

THE ZOMBIES
GREATEST HITS
Varese Sarabande (CD)
Genre: Rock

Sixteen original recordings from one of the guiding lights of '60s British pop, most all of which are presented in their original U.S. and U.K. mono single versions. An ace remastering job breathes new life into the hits ("She's Not There," "Tell Her No," "Time of the Season"), as well as should-have-beens such as "Whenever You're Ready" and "This Will Be Our Year."

WILLIE NILE
CHILDREN OF PARADISE
River House (CD)
Genre: Rock

Nile's 12th studio album is a spirited, often affecting collection that touches on topics such as social issues ("Seeds of a Revolution"), politics ("Gettin' Ugly Out There"), environmentalism ("Earth Blues") and concerns of the heart ("Secret Weapon"). There are still echoes of Springsteen and Dylan, but the passion, energy – and most importantly, the songs – are distinctly Nile's. His finest record to date.

SHOES
BLACK VINYL SHOES: ANTHOLOGY, 1973-1978
Cherry Red (3-CD set)
Genre: Power pop

Triple-disc set featuring the bulk of power pop progenitors Shoes' pre-major label output, including the seminal *Black Vinyl Shoes* album, the home-brewed-release that scored them their major label deal. Five previously unissued bonus tracks sweeten the deal, as does an informative essay and some cool photos. "Boys Don't Lie," "Capital Gain," "Fatal" and "Fire for Awhile" are all minor classics of the genre, and there are a ton more here where those came from.

VARIOUS ARTISTS
REACH THE TOP! RARE GEMS FROM THE TONY MACAULAY SONGBOOK, 1965-1974
Teensville (CD)
Genre: Pop/Soul

Tony Macaulay is best known as the co-writer of such '60s/'70s chart smashes as "Build Me Up Buttercup," "Love Grows (Where My Rosemary Goes)" and "Smile a Little Smile for Me," to name a few. *Reach the Top!* collects 28 under-the-radar tunes either written or co-written by Macaulay from the same period, and they're uniformly tuneful and engaging. Peter Noone ("Blame it on the Pony Express"), James Darren ("Sad Eyed Romany Woman") and Ellie Greenwich ("It's Like a Sad Old Kind of Movie") are a few of the names you'll recognize, but even the many obscurities sound like they could have been hits.

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roads. He has established himself as a very credible player and has been a perfectly fine ambassador for the genre. However, with this much life and music left ahead it would be great to see him establish a path that helps excite young and old about both the guitar and the blues. We all know that they both could use a bit of a lift these days. Just as he was inspired by British guitar greats as a kid, who is he inspiring with output like this? Arguably no one. I checked in with some folks I know who are really accomplished amateur players to gauge their reaction to JB these days. As players who have long regarded his abilities as super solid, they also agree that his music now seems dated and formulaic. Bonamassa owes us a real record that provides a broad welcome mat to the blues, one that rings true and provides examples of his talents that remind everyone of the great work to be found in the genre. When that happens he will have found and delivered his real "redemption."

– Ray Chelstowski

VINCE GUARALDI TRIO
A CHARLIE BROWN CHRISTMAS

Fantasy/Concord Music Group (LP/CD)

★★★★

It's one of the most recognizable jazz piano melodies of the 1960s: "Linus and Lucy." The tune was originally written for a proposed documentary on cartoonist Charles Schultz and the characters of his popular "Peanuts" comic strip... Charlie Brown, Lucy and her brother Linus among them. The documentary never aired, but Guaraldi didn't let his efforts go to waste, featuring it on his trio's 1964 album *Jazz Impressions of a Boy Named Charlie Brown*. And it became iconic when it was included in the first Charlie Brown TV special, *A Charlie Brown Christmas*, in 1965. Somewhat ironically, as "Linus and Lucy" is not a Christmas-themed tune.

But it's likely the most popular piece on this soundtrack; the other number that will make the listener think "Charlie Brown" is the opening song, "Christmas Time is Here," which has become a holiday standard in its own right. Another highlight is the great jazz reworking of "O Tannenbaum." The music pulls off the neat trick of being festive, but not schmaltzy.

The soundtrack has been reissued numerous times, but this year comes a special "Best Buy bundle" (only available at Best Buy stores). In a nice touch, the LP is on green vinyl, while the CD is red (courtesy of Culture Factory USA), with a surface design to make it look like a vinyl record. The perfect holiday treat for any nostalgia buff.

– Gillian G. Gaar

JUANITA STEIN
UNTIL THE LIGHTS FADE

Nude Records (CD, LP)

★★★★★

Building on the foundation of her 2017 solo debut *America*, Stein, who has fronted the bands Waikiki and Howling Bells, has delivered a tour de force of roots rock that is one of the best albums of 2018. A Sydney, Australia native who now resides in England, Stein is clearly quite a fan of Americana. And that fandom shines brightly here. The 10-track album, which was produced by Stuart Sikes, contains three absolutely outstanding songs—"Forgiver," "Get Back To The City" and "Easy Street"—and seven excellent ones.

"Forgiver," which Stein co-wrote with Brandon Flowers of The Killers, who also produced the track, was the lead single. A propulsive rock song with strident guitar and drums that underpin Stein's confident vocal perfectly, it is quite different from the majority of the tracks on the album. "Get Back To The City" is a roots rocker with twangy guitars that Stein wrote about a friend of hers that was in a relationship with a guy that Stein did not care for. The song begins with, "Sometimes, the cool girls end up with the a-holes. Just the way it works." And "Easy Street" is a fantastic single that should've been a much bigger hit. Stein's stellar vocal on the track melds perfectly with the instrumentation.

Other highlights of the album include: the mellow "All The Way," which Stein wrote about her grandmother who fled war-torn Eastern Europe for a better life in Australia; the country-rock-sounding "In Your Hands," which features quite nice guitar work as well as an amazing vocal by Stein; "Cool," which features a measured vocal from Stein; the atmospheric "Release Me," a song that sounds like it would be right at home on the soundtrack of a David Lynch film; and the dreamy and rich "French Films," which serves as a terrific close to the album.

Many of the tracks on the album follow a theme of wanting to escape a not-great situation for a better place. It's a terrific listen and can stand with the best albums of any era. Stein has done herself proud here.

– John Curley

RICHARD LLOYD
THE COUNTDOWN

Plowboy Records (CD)

★★★★

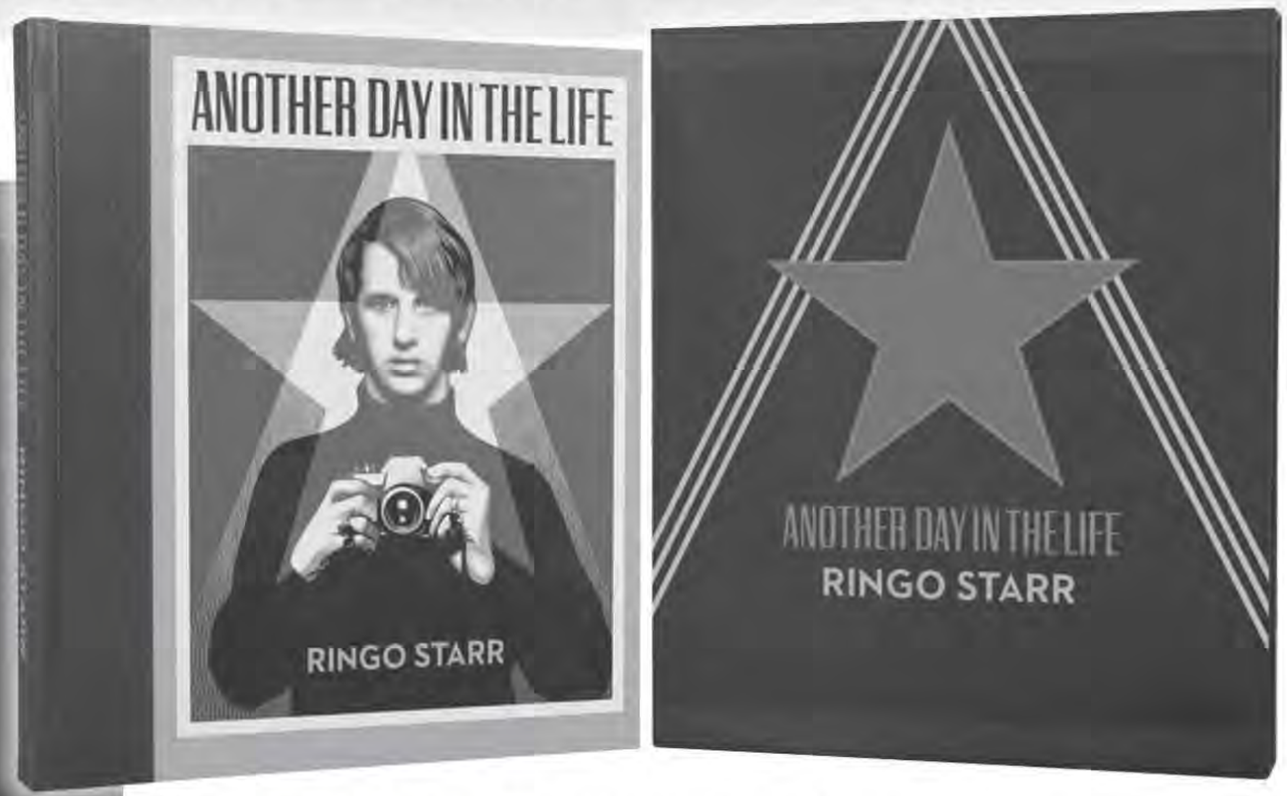
At least partially responsible for designing the innovative, avant-garde guitar circuitry that cleanly powered Television's seminal 1977 debut album *Marquee Moon*, Richard Lloyd quickly earned a sterling reputation for improvisational creativity and technical proficiency. The streaming six-string interplay of Lloyd and Tom Verlaine zigged and zagged unpredictably, with clean, melodic precision.

Older now, Lloyd seems to have gravitated to a rougher, wilder brand of hard rock on his scruffy, smoldering new solo album, *The Countdown*, where he wrestles with tightly knotted riffs and searing leads, finds beauty in imperfections and encourages studio spontaneity that yields moments of ragged glory reminiscent of Neil Young and Crazy Horse. Like old Neil, Lloyd hasn't mellowed with age, as a loose, explosive orgy of keyboard and guitar graffiti is splattered all over a freaked-out title track that closes the record, with Lloyd looking to launch himself into space. Someday, he just might get there.

Ably backed by the rock-ribbed rhythm section of bassist Dave Roe and drummer Steve Ebe, Lloyd swaggers his way through scrappy garage-rock shakedowns "Run" and "I Can Tell," and the edgy "Down the Drain" pounds even harder. Songs of lost love, wasted opportunities and nostalgic longing are delivered with a hoary, gritty voice that's still tough as leather, although a charming vulnerability emerges from the sweet pop nests of "Just My Heart" and "Something Remains." However, the rugged opener "Wind in the Rain" has a serrated edge and bruising piano that suggest there's plenty of fight left in Lloyd, as does the punk energy of "Whisper." The almost tortured paintings of his that helped form the front and back covers speak to his continuing refusal to conform.

– Peter Lindblad

ANOTHER DAY IN THE LIFE



Every time I see your face, it reminds me of the places we used to go. But all I've got is a photograph and I realize you're not coming back anymore...
(Lyrics to "Photograph")

BY JOHN "JAY JAY" FRENCH

Thankfully we have the magical music of The Beatles to listen to for the rest of our lives but the sentiment in the opening line of one of Ringo's biggest solo hits resonates in just about the same way.

I find it most curious that, with as many books that have been written about the band, both collectively and individually, the four members never wrote a book.

Maybe it was Paul who said, "Why do I need to write a book? I lived it."

Yes, that is true.

The music is what we, as fans, have to hold onto, especially all those who actually lived through Beatlemania. But it's also the thousands of photos, posters and, of course, the movies that endlessly reinforce our love for this band. Almost always, the photos had all four of them.

For those who deride Ringo as being "the luckiest guy on earth," I will argue, along with many of the world's greatest drummers, that without Ringo's swing, the band wouldn't have sounded as exhilarating as they did when I first saw them on The Ed Sullivan Show. Even though I was playing guitar at that point, it was Ringo's drumming and smile that hit me first.

Was it any wonder that Ringo got by far the most fan mail?

So, we have no tell-all books from the band members, but Ringo Starr, with this release of photos and associated comments called *Another Day in The Life* tells us what his most cherished memories are and gives us his world view.

Is it Ansel Adams or Garry Winogrand photography? Well, I'm no critic but all I can say is that if art is supposed to connect and move you, then this book has done both.

Ringo's not new to photography. How can we forget the forlorn Ringo thinking the band didn't care about him in the plotline of *A Hard Day's Night* as he roamed around London with his camera taking pictures while "This Boy" was playing behind the scene.

Ringo, however, was always the realist. Wasn't it Ringo who said that when Beatlemania ends he would open a chain of hairdressing shops.

OMG. So damn quaint.

There is no way one can look through these photos taken by Ringo—and many taken of Ringo—without the emotional tug of time and youth.

The photos are supposed to allow a window into what Ringo sees and what he wants you to see.

The photos inform us of his priorities and it's no mistake that many involve Ringo posing with the ever-present peace symbol.

Peace, peace and more peace. Oh... and stars!

Also, *Another Day in The Life* has a scrapbook feel to it and some of the personal photos with the various band members (both the Fab Four and the All-Starr Band lineups), as well as the artwork development of some of his solo album covers, evoke a melancholy in me that it makes it hard to be objective.

The collection also tells me that Ringo is spiritual and his connection to nature remains strong with wonderment.

There are some great photos presented, make no mistake about that, but I think the purpose of this book is for Ringo to give his fans a view into his soul without having to write an autobiography.

The photos and images are in fairly chronological order and while there are photos in later years with son Zak and wife Barbara, there are none with Zak's mom, Maureen. This could not have been a mistaken omission and it does seem curious to me.

In that sense Ringo has told me what he wants me to know with all the positivity that comes with that presentation.

And in the end... this book will make a great holiday gift along with the various remix packages of "The White Album."

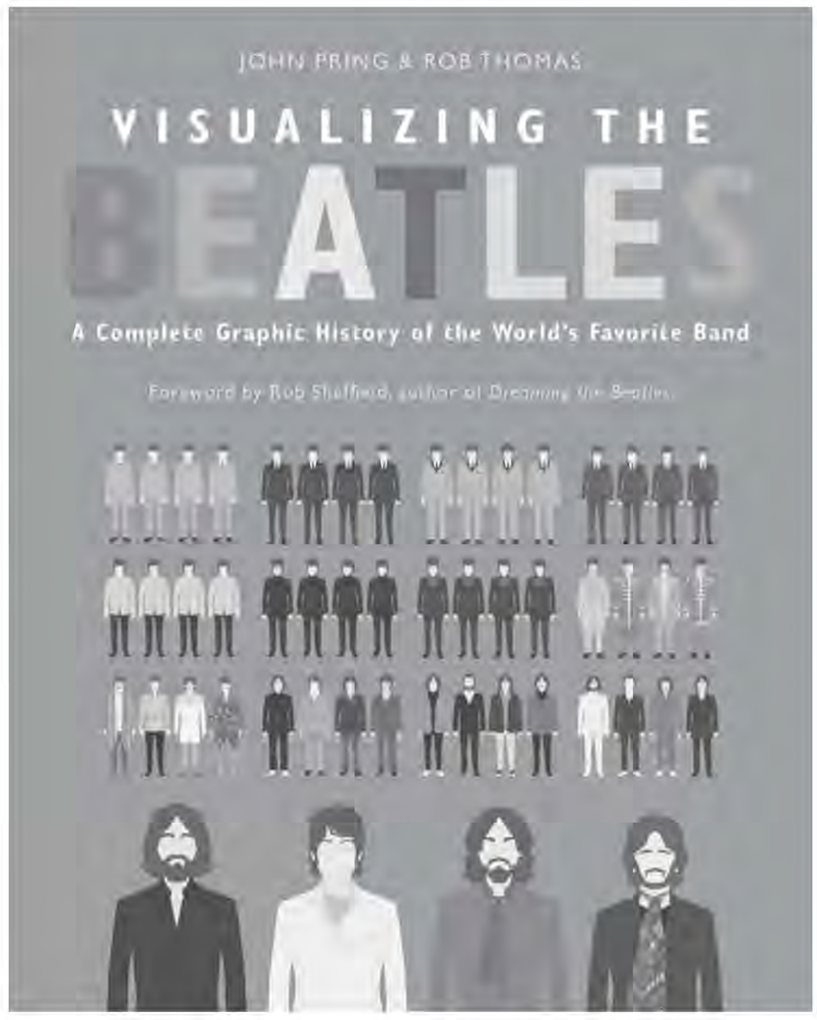
Yes, Santa Claus, five decades later, The Beatles are a gift that keeps on giving.

PUBLICITY PHOTO

BEATLES ROUNDUP

RECENT BEATLES RELEASES REVIEWED **BY GILLIAN G. GAAR**

The Beatles White Album *and the Launch of Apple* (489 Productions, $20-$100), edited (and partly written) by Bruce Spizer, is a first-rate look at "The White Album" era. Beyond an in-depth look at the album's recording sessions, the cover artwork, and mono and stereo differences, there's a wealth of information on other topics: the rise and fall of Apple Corp., a look at the turbulent year of 1968, fan reminiscences (future Wings drummer Denny Seiwell says this was the album that got him to start listening seriously to The Beatles), 'The White Album'-Charles Manson connection and more. Nicely illustrated. too. The book is available in digital, hardcover, and collector's editions, the latter signed and individually stamped. Info: beatle.net … Due to varying copyright laws, the U.K. can legally release the CD *The Beatles Broadcasting Corporation* (London Calling, import only), documenting the night of December 7, 1963, when the group appeared on the rate-the-records show *Jukebox Jury* (filmed before a live audience), followed by a concert. The sound quality's a bit rough, but as a historical artifact, it's a must, especially as film for the shows no longer exists … I find Chip Madinger and Mark Easter's *Eight Arms to Hold You* (Open Your Books, $19.99) an invaluable guide to solo Beatles recordings from 1966 to 2000. This "remastered" edition (to use the authors' description), only available in electronic form, has been updated to fix errors and add new info, though the listings still stop at the year 2000. Maybe some day we'll see a Volume 2 covering post-2000? Info: lennonology.com … Carol Tyler's *Fab 4 Mania* (Fantagraphics, $29.99) and Patricia Gallo-Stenman's *Diary of a Beatlemaniac* (Cynren Press, $24.50) are charming memoirs that capture the giddy excitement of being a teenage Beatles fan during the 1960s. Tyler's is more of a graphic novel, building up to a by-the-minute account of The Beatles' August 20, 1965 show in Chicago. Gallo-Stenman's is more Beatle-focused, with some insightful anecdotes, as she was lucky enough to befriend Victor Spinetti (who arranged to have Paul McCartney send her a signed postcard for her birthday). Delightful accounts of a lost era … *Should Have Known Better* (On The Rock Books, $29.95) is the fourth in Jude Southern Kessler's series of historical novels about John Lennon. It's 1964, the height of Beatlemania—but success hasn't provided any answers for Lennon, only more questions. There's the usual wealth of detail, and don't overlook the chapter notes that delve even further, such as Kessler's dissection of The Beatles smoking pot with Bob Dylan (which runs to three pages). Info: johnlennonseries.com … *Visualizing The Beatles* (shown at right) by John Pring and Rob Thomas (Dey St., $26.99) is a graphics-heavy presentation of The Beatles' story. It's more confusing than helpful, as when you have to keep checking to see what particular icons mean. And some of "topics" are just plain silly, such as the pages that detail what words are sung the most on a particular album (for *Beatles For Sale* that would be "Don't," "Well," and "Go") … If you've heard about Scott Freiman's traveling Beatles lectures but been unable to attend, you can now bring the show home with you. The four-DVD *Deconstructing The Beatles* set (Deconstructing the Music LLC, $59.95) looks at *Rubber Soul*, *Revolver*, *Sgt. Pepper* and *The Beatles*. Freiman takes you through each track on the album, using clips to illustrate how the songs came together, vividly bringing the albums to life. Single DVDs are also available. Info: beatleslectures.com … *The 4 Complete Ed Sullivan Shows Starring The Beatles* (SOFA Entertainment/UMe, $12.87), originally released under a slightly different title, has been upgraded from standard definition to high-definition video, and also features 13 minutes of Sullivan-related extras. So if you don't already have this DVD, what are you waiting for? … So far, there's just a limited first edition run of Alex Cain and Terry McCusker's *Ringo Starr and The Beatles Beat* (Matador, $45.99), with a mere 2,000 copies available worldwide. It's an extensive, and impressive, look at Starr's work on every Beatles recording, running to over 400 pages, and featuring illustrations and drumming notation. The two authors are Liverpudlian drummers themselves (McCusker even saw The Beatles at the Cavern), giving their book an additional authority. It's a much-needed look at a drummer whose skill is frequently overlooked … *The Beatles In Posters* (The History Press, $34.95) is a collection of posters designed by Liverpool-based Tony Booth, who arguably produced more gig posters for The Beatles than anyone else in the world, having first designed posters for the group back when they were billed as the Silver Beats, the Silver Beetles, and the Silver Beatles, until "The Beatles" finally appeared on a poster for a June 11, 1960 show at the Grosvenor Ballroom in Wallasey. There are some real rarities here, such as posters Booth designed for The Beatles' first residency in Hamburg, Germany. Highly recommended for poster buffs … A picture of The Beatles might be on the cover, but Susan Shumsky's *Maharishi & Me* (Skyhorse Publishing, Inc., $26.99) is mostly about life with the Maharishi Mahesh Yogi, who comes across as a dictatorial and manipulative personality, sending disciples into ecstasy with a smile or reducing them to tears with a frown. The backbiting amongst the entourage is as intense as at any high powered corporation, with people driven to "lying, cheating, sneaking, stepping on people...kissing up to those in power," in order to get close to Maharishi. Though Shumsky insists, "there is method to the apparent madness," others may feel The Beatles were lucky to escape when they did. An intriguing insider's account.



The Giles Martin Touch

BY JOHN "JAY JAY" FRENCH

The first thing I experienced while at UMe/Apple's listening session for the new Giles Martin remixed *The Beatles*, aka "The White Album" (and associated demos), was how much Giles sounded like his father, George. In manner, style and cadence... but younger. If you close your eyes you can almost hear George, which, I guess, is almost fitting given what we were about to experience.

The Giles Martin reimagined remixes, along with Giles voice and mannerisms, make listening to "The White Album,' the same... but different.

To many of you, those Beatles freaks who were hoping (but not sure) if "The White Album" would be subject to the same kind if marketing blitz as the multiple versions and remixes of *Sgt. Pepper*... well, you should know that the 50th anniversary release of "The White Album" is actually even grander (if that's possible) than *Sgt. Pepper.*

This is solely because of the inclusion of many of the legendary "Esher Demos," the actual 4-track demos made by John, Paul and George individually, which led ultimately to the songs that make up the 30-track, double "White Album" released November 22, 1968, a mere five years after Americans heard "I Want To Hold Your Hand" for the first time (not to mention the 5th anniversary of the Kennedy Assassination).

That weekend of the release of "The White Album," I was attending a 48-hour, drug-fueled (mostly psychedelics) party at my friend, Victor Amerling's apartment, on the Upper West Side in Manhattan.

It seemed that everyone brought a copy of the album.

We listened to it, track-by-track, side-to-side, in order, non-stop—as God intended vinyl to be heard.

We didn't know about the fights (first Ringo quits, then George quits, then engineer Geoff Emerick walks out). We didn't know the real meaning of the songs. We didn't know that most of the songs were written in India during the Maharishi retreat period. We didn't know that this may have been the sound of our favorite band on the verge of a breakup. The only report we read was in *Rolling Stone,* that informed us that "Martha My Dear" was about Paul's sheepdog.

That was about it.

We were all blissfully high and reveling in a 30-track, double-album by our favorite band and just loving every minute of it.

In the intervening years we now know, maybe *too much*. We know about everything concerning The Beatles. I'm always torn between my Beatles research and my desire to remain just a fan, and can they co-exist (like there's a choice!).

Fifty years later, I sat in the listening studio at Power Station, this time in Manhattan's Hell's Kitchen, with about

30 well-known, music industry Beatles professionals. Some of whom know way more then me about the life and times of The Beatles. Many of these people have written the very books that have informed me. The difference between me and most of them? I have a life!

What I can do as a rock journalist, however, is not just listen as a fan, but because I am a musician and a producer myself, desire to know technical information about the process.

After the event, while interviewed, Giles Martin was very accommodating, funny, self-effacing and quite honest.

GOLDMINE: *Was "The White Album" totally remixed in the native hi-res digital domain?*
Giles Martin: Yes, all the tracks, on mostly 8-track (tape), some four tracks were transferred into hi-res digital and then used to remix the album.

GOLDMINE: *Were Paul and Ringo present during the mixes?*
MARTIN: No. I'd go to Ringo to play him stuff and Paul came to me.

GOLDMINE: *Anything they didn't like?*
MARTIN: Not really. They know what they like and want as well. There's an element of trust there because they know I'm not doing this to further my career, if that makes sense.

GOLDMINE: *My friends, mainly musicians, come to my house and I'll play the remix of* Sgt. Pepper. *The first thing they notice is that the drums sound like John Bonham and Paul's bass sounds like John Paul Jones. I make the joke: Well, that makes sense, those two are the only living members (Giles laughs). Are you conscious of the fact that the drums and bass are so prominent?*
MARTIN: The fact is that I don't have to limit things with compressors. I can have more low-end in the mix, because I don't have to worry about the needle jumping out of the groove (on a record). All of these things result in more dynamism.

But essentially, it's what was on the tape (originally recorded). There were very few clean drum takes on Beatles records. On *Pepper* we had isolated drum takes on "With A Little Help From My Friends" and "Lovely Rita."

"Some people want to believe that (The Beatles) weren't playing together in the room. What I heard in the music — and talking in-between takes — was congeniality and collaboration."

"A Day in the Life," for example, was hard to mix because the bass and drums were on the same track. "The White Album" was mostly (recorded on) 8-track. On "The White Album" there were a few discreet—meaning isolated—drum tracks.

GOLDMINE: *Your dad has been quoted as saying that "The White Album" would have made a much stronger record if it was just a single album. Did he ever tell you what tracks would have made the cut for a single album?*
MARTIN: We never really discussed The Beatles, funnily enough. When I ended up doing *Love*—because *Love* was so ridiculous and seemed a bad idea at the time—I thought if I was going to get fired, I decided if I had only one legacy, I'll back up the tapes so at least I've done something. None had been digitally backed up at the time.

I listened to everything and then made notes and played them for my dad. That was the only time I talked to my dad about The Beatles.

GOLDMINE: *Do you have any favorite tracks on "The White Album"?*
MARTIN: "Happiness is a Warm Gun" and I kind of like "Blackbird" because my kids sing it. It's a clever song. [Note: In the industry listening session, Giles spoke about "Happiness is a Warm Gun" as a very special arrangement that always kept changing.]

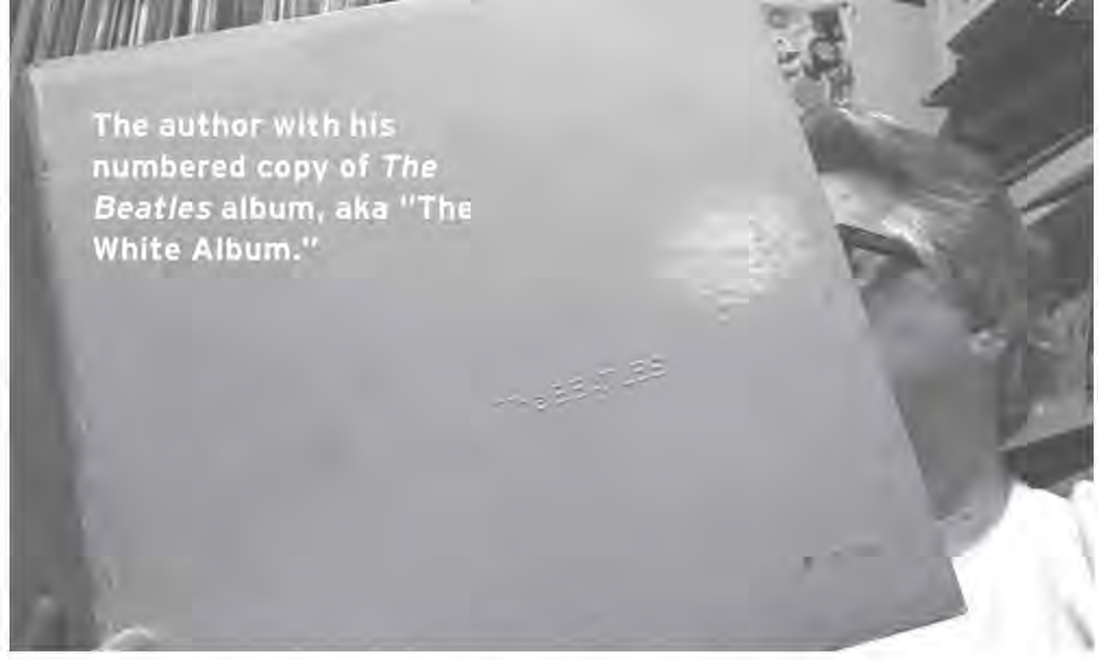
GOLDMINE: *In general, what would you say is the overriding purpose of the remixes?*
MARTIN: We try to peel back the layers between what's on tape and what you listen to at home... make it sound like a record with less sh*t on it. We have everything at our disposal that they had (at the time). We have all the old Vox (amps), we had all these choices. The old red TG desk (console), we have plugins and I worked out how we can take things off and still keep the record. It's the vibrancy on tape that's so important.

GOLDMINE: *I always explain to people that you can never get any closer to an artist's recordings than what a producer hears at the mixing desk. Having said that, how much closer is "The White Album" mix today compared to what it was 50 years ago?*
MARTIN: I think we have the advantage. Despite what people say, the worst listening environment now is better than the worst listening environment then. We now can get closer than we ever could to get you into the control room.

GOLDMINE: *Will* Rubber Soul, *and by extension* Abbey Road, *be getting the same treatment?*
MARTIN: I can honestly answer it: There are no plans. I'm always surprised to get through one of them... I would never say never but right now there are no plans. It's never been discussed.

GOLDMINE: *What surprised you at "The White Album" remix sessions?* [Note: It's important to mention that before his response, the reason for the question had to do with all the stories that "The White Album," because of the in-fighting, was like four solo albums. Here, for the record, is the actual breakdown: 17 tracks had all four Beatles playing, four tracks had three Beatles, two tracks had two Beatles and seven tracks had just one Beatle.)
MARTIN: The biggest surprise was that it was a band working together. The biggest surprise to me was that I thought it was a conflict album. It was certainly conflicted with my dad because it wasn't going in the direction—meaning control—that he wanted to go.

Some people want to believe that they weren't playing together in the room. What I heard in the music—and talking in-between takes—was congeniality and collaboration.



The author with his numbered copy of *The Beatles* album, aka "The White Album."

Absence of Imagery: THE STORY OF THE BEATLES' WHITE ALBUM COVER

BY RUSH EVANS

The absence of imagery on the cover of The Beatles' ninth album was not for lack of activity. Oh, there was activity. There were beds in the studio during the recording of *The Beatles*. There were drugs. There were wives. There were mind-expanding ideas. There were Eastern religions and spiritual quests. There was India. There was transcendental meditation. There was musical experimentation. There was a manager's death. There was a new record label, owned and run by the group itself. And there were four young men who had come together in musical perfection over the decade. And by this time, each was finding his own way, personally and musically. So much so that virtually every track on the sprawling double album was the work of one Beatle with the other three serving as supporting studio musicians. And along the way while recording, producer George Martin, engineer Geoff Emerick, and Beatle Ringo Starr would each take a sudden leave of absence, a response to the increasingly tense atmosphere.

All of this makes the very title of the album, *The Beatles*, the most ironic name any musical act ever chose. Because The Beatles as we (and they) knew them were coming apart at the seams.

How could all this—or even any of this—be translated into cover art for the most important band in the world? It couldn't. But that's not really why the record now universally known as "The White Album" was simply white. It came together as a deliberate artistic statement, just as all Beatles covers had always done. And its stark simplicity is now as iconic as its colorful and mystical predecessor, *Sgt. Pepper's Lonely Hearts Club Band*.

And like *Pepper* before and *Abbey Road* later, it was Beatle Paul who took the initiative to ensure that the cover design would be worthy of the quality of the music pressed on vinyl inside.

Believe it or not, "The White Album" was designed by a painter, Richard Hamilton, a London artist best known for collage images that were actually quite busy with content, such as his famous 1956 piece titled *Just what is it that makes today's homes so different, so appealing?* Paul McCartney had met Hamilton through their mutual friend, gallery owner Robert Fraser, and the Beatle would spend a week hanging out with Hamilton at his home studio working on ideas for the cover. Hamilton asked McCartney for photos, old, new, whatever each Beatle wanted to share. Paul dutifully collected a pile from his bandmates and delivered them to the artist, who assembled them all onto an easel as a collage. He incorporated blocks of white onto the collage, educating Paul on the importance of including "negative space" into such a piece. "Otherwise, it's too dense," said Hamilton to McCartney. "Too much info."

That collage became the folded poster found inside "The White Album," reproduced in its actual original size, no enlargements, no reductions. So the collage was imaginative, artistic, and nicely representative of the lives of the bandmates at that point in their maturing and exploratory minds. A portrait photograph of each Beatle was also included, again symbolic of the growing musical independence within each member. But what of the front cover? What of the back? How can and how should the stylistically diverse expansive double album be visually represented? One must be careful with imagery, especially when so much is happening musically. There was country music, heavy rock, introspective folk, even Tin Pan Alley represented. But styles didn't really matter. All that mattered was the quality of the material and how it flowed through its players and into the 93-minute experience.

The record's original working title was *A Doll's House*, the name of Henrik Ibsen's famous 19th century play. A painting was prepared for the cover by the famed artist John Byrne. The painting was quite compelling, a whole different take on the musicians, sitting in grass surrounded by cats, butterflies and rabbits. This plan did not last, however, as British band Family released an album with a similar name, *Music in a Doll's House*, the same year. (The painting would not go to waste, though, as it would be used for a compilation album from 1980 called *The Beatles Ballads*, shown on the opposite page.)

A new direction would be taken, and Paul McCartney knew one thing for certain: This album's cover should be an exercise to stark contrast to the busy and beautiful *Sgt. Pepper's Lonely Hearts Club Band* cover. No need to try to top that one, and the music was decidedly different anyway.

Hamilton was certain to provide Beatle Paul with exactly what he wanted, so he told him an idea. "Sgt. Pepper's cover was so filled with activity that it might be nice to have a completely clean sheet, just do a white cover." Hamilton laughed in the interview in which he told this story, shortly before his death in 2011 at age 89. "On the spur of the moment, I thought it'd be quite interesting to do this cover, which you could say, I suppose, is conceptual. And if you had to put something on the cover, it could just be a number." So a unique number was assigned to each copy of the album, something that usually implied a limited pressing, quite ironic for a release with millions of copies. The number would provide the only imagery of any sort, apart from raised letters with no color that simply and quietly established the album's name: "THE BEATLES."

It was brilliant in its simplicity: a numbered non-painting, a unique numeric assignment to a non-image. It was as though each copy had been signed off on individually, an establishment of individuality to an otherwise lifeless image. By the time it hit record stores on November 22, 1968, the fifth anniversary of the assassination of John F. Kennedy, it seemed to say nothing and everything of the preceding five tumultuous years. The Beatles had landed in America a matter of weeks after the western world had been rocked by that tragic day in 1963. They provided escape and a soundtrack for the complicated years in-between. Everyone was weary and beaten down by that devastating half decade. It was now time to replace the brutal images on the

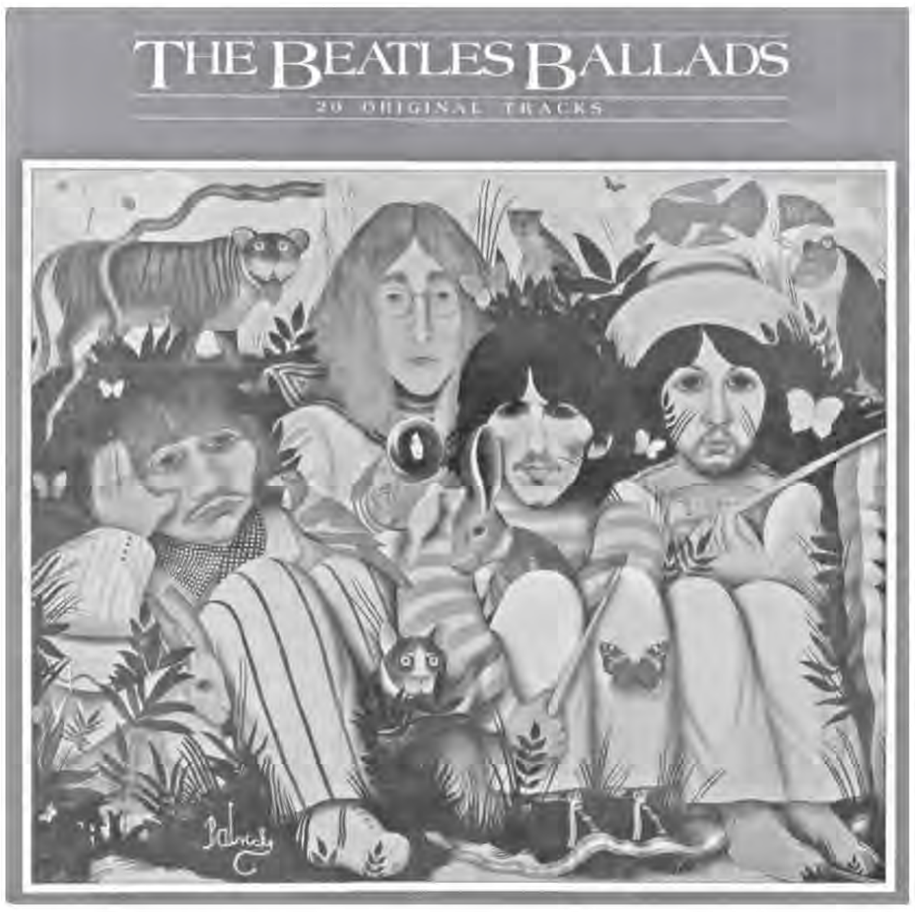
news from the streets of America and the fields of Vietnam with a clean slate and a simple question: Why don't we do it in the road?

The image (or lack thereof) sailed into history as yet another stroke of brilliance by the greatest band that ever was. And yes, by this time, they had earned the right to that title and to a brash empty cover that transcended musical genre. The Rolling Stones could rightfully have the title of The Greatest Rock and Roll Band ever. The Beatles were here to simply say with a barren cover and 93 minutes of music, we make music that transcends the limitations that the term "rock and roll" implies. We just make Beatles music.

Speaking of the Stones, it's worth noting that the *Their Satanic Majesties Request* album cover was clearly derivative of The Beatles' *Sgt. Pepper*, released just months after The Beatles' masterpiece. But a year later, two weeks following "The White Album" release, the Stones would once again seem to follow The Beatles stylistically with the release *Beggars Banquet*, itself an almost barren cover, save for the band's and album's name, with "RSVP" in the lower left corner, giving it the appearance of an invitation of sorts. It was almost as minimalistic in appearance as that of the new Beatles album. Almost.

The rest, as they say, is history. The cover would go through some changes over the years, as the raised letters were replaced with grey letters, thus undermining the original simplicity, perhaps a cost-saving business decision, as printing is cheaper than embossing. The change might also ensure that the kids of the '70s and '80s would know a Beatles album when they see one. They all knew they had to go back and listen, as their own bands wouldn't have existed without The Beatles. The numbered copies ceased to be printed, and on the record's 10th anniversary, the two record set would be pressed on stunning white vinyl, now with the purple Capitol label replacing the Granny Smith apple.

This was when I bought the record the first time. I fell in love with "Julia," "I Will," "While My Guitar Gently Weeps," and "Don't Pass Me By" as white vinyl rotated on my turntable. It was a whole different experience from listening to any other record. It even looked different. And like most fanatic Beatles record collectors, I had to also eventually have a copy of a "real" one. A numbered White Album, a unique copy unlike any other to call



my own. My number, by the way, is 0635995. And to be fair, I am almost certainly not the only person with this number. Alas, there are no unique numbers in the series, as the numbers were being assigned at each of the factories where the records were being made. The irony continues. There were reportedly a dozen number ones out there, but only one of those belonged to a Beatle: Ringo Starr's personal copy was number 0000001. It sold at auction for $790,000 in 2015.

I would later be just as proud and happy a collector to own the vinyl soundtrack for the film, *This is Spinal Tap*, as, like other historic Beatles album covers, "The White Album" has inspired a number of nods to the original. In the satirical rock band film, the band decides to go the way of The Beatles, but this time, the album cover was simply black, causing a marketing nightmare and inspiring what was perhaps the greatest line in rock movie history: "How much more black could it be? None. None more black."

But even before that, I was more than thrilled to find a vinyl copy of "The Black Album," a bootleg triple-disc set of outtakes from "The White Album" sessions. Even in the case of bootlegs, they simply don't make 'em like that anymore. Another bootleg would turn up with alternates such as *The Beatles Unplugged*, another White Album variation.

Comedian Dennis Miller later released "The Beige Album" (titled the *Off-White Album*), raised letters and all, and various Beatles tribute albums boast a plain cover, such as *The Blues White Album* and *MOJO* magazine's *White Album Uncovered*. Jay-Z released a *Black Album* with a faint image of the rapper in the otherwise black cover. Danger Mouse created *The Grey Album*, which quickly became a bootleg after a brief release. It was more than a take-off on the cover; it was also a mash-up of material from Jay-Z's *Black Album* and The Beatles' White Album. The Beatles' EMI Records halted its distribution, despite personal approvals from both Paul McCartney and Ringo Starr.

Folk/blues musician Spider John Koerner (of Koerner, Ray & Glover acclaim) took the concept a step further with the release of *Music is Just a Bunch of Notes*, an album he recorded with Willie and the Bumblebees in 1972. The plain white cover had only the album title rubber stamped onto the front, and yes, it was indeed rubber stamped by hand instead of printed, as each copy displays that text in a wholly different place, also with a color marker circling the text. Truly, every copy was unique, even more so than the numbered copies of "The White Album."

As a collector of signed records, I have occasionally found albums with no cover image released through a private press, never to have been sold in record stores. Given the tight budget of the musicians involved, some would simply not spend the money for cover art design, sell records with plain white sleeves while signing their names big across the front with a sharpie. The signature would itself become the cover art! This was pure practicality, and if it was good enough for The Beatles to go plain white, why not lounge singer Jerry Hitt of Dallas, Texas? For both Jerry and The Beatles, the music itself was what mattered the most.

Paul McCartney said as much when hit with the ubiquitous question, 'Should The Beatles' White Album have been a tighter, better collection as a single disc instead of a double?' "It was great. It sold. It's the bloody Beatles' White Album. Shut up!"

So maybe that's why it's best that there was no imagery, no painting, no photograph, no musicians on the cover of *The Beatles*, better known as "The White Album." At the end of the day, it was really about the 93 minutes of music to be heard. The Beatles' fame had begun to transcend the music itself, and to this day, Ringo Starr and Paul McCartney wander the world as wholly recognizable by virtually every human they encounter some 60 years after they became professional musicians. Surely, they would both prefer that the recordings within "The White Album" were more recognizable than their own faces. Maybe that's why it was white all along. Let the listener paint his or her own visual images as the music unfolds.

So You Think You Love 'The White Album'? **Not As Much As Rutherford Chang... Read On**

BY JOHN "JAY JAY" FRENCH

I first heard about a collection of *The Beatles* "White Album" like this:

"Hey, Jay Jay, there is a store somewhere that sells just 'The White Album'..."

Hmmn, I thought, this is yet another level of "Beatle Crazy" that I needed to research and know about.

And, I did.

First off, the collection of White Albums is not for sale. In fact, the man behind the whole affair, Rutherford Chang, doesn't sell them... he buys them!

Then he travels with them as an art project and displays them in a self-described "store." Hence the confusion.

I couldn't wait to interview him, and so, with the 50th anniversary of one of The Beatles' greatest albums approaching, I felt that now was the time!

But first, below (some of it cribbed from Wikipedia), a brief history of the artwork and its designer.

Richard Hamilton, a notable pop artist who had organized a Marcel Duchamp retrospective at the Tate Gallery the previous year, was responsible for the album's original sleeve design. It is the only sleeve of a Beatles studio album not to show the members of the band on the front. His design was in stark contrast to Peter Blake's vivid cover art for *Sgt. Pepper*, and consisted of a plain white sleeve with the band's name discreetly embossed slightly below the middle of the album's right side. The cover also featured a unique stamped serial number, "to create," in Hamilton's words, "the ironic situation of a numbered edition of something like five million copies."

Paul McCartney requested the design be as stark a contrast to *Sgt Pepper*'s day-glo explosion as possible... and he got it!

What is also fascinating is the fact that The Beatles were not presented in a group shot for the first time. The only pictures (both the black & white photos on the inside of the gatefold jacket and the separate color shots inside, suitable for removal to be taped up on your wall—and I did!) are solo

An example of one of Rutherford Chang's White Album 'stores' and (at left) a copy of one of his unique White Albums on display.

shots. It plays into the story that the album was four solo albums under one roof.

John Lennon received copy number 0000001 because, according to Paul, he yelled the loudest...

Now, knowing this background, it is easier to understand and "see" what Rutherford Chang "saw" when he gazed upon the cover.

What Rutherford saw was art. A statement that reflected the times, and how that image over time (by how the albums were either written on by the owners or just the way they were stored in their respective record collections) began to tell him stories.

To begin with, the Rutherford Chang collection is solely based on the original run of albums that were sequentially numbered and manufactured in 1968-69.

The albums had to be from the original run, 50 years ago, because it is "time" that tells the story. "Time" meaning how the white cover has aged over time. This aspect is the "art" in the eyes of Rutherford Chang. One look at his collection and it starts to become obvious. Maybe as a one-off, it isn't that apparent, but in an exhibition, (as in a wall of the covers) one starts to "see" what Rutherford "saw" many years ago.

Rutherford is a professional artist so it is not surprising that he saw, through the simplicity and minimalism of the cover, what the creator Richard Hamilton saw, but Rutherford just took it one... step... further!

It is important to note that numbered White Albums in the original run were not just manufactured in the U.S. They were also manufactured in the U.K., Germany and Japan. These albums are also a part of this collection. Furthermore, White Albums sold in America were the first Beatles release for sale only in stereo. There were no mono versions of the album manufactured in the U.S. The U.K., however, did release both versions.

The sonic differences between the two mixes are stark but that is another essay!

And now, Rutherford Chang:

GOLDMINE: *How old are you?*
RUTHERFORD CHANG: I'm 38. I was not around in the beginning. (laughs) I am not a Beatles fan in the traditional sense.

GM: *When did you start collecting 'The White Album'?*
RC: I bought my first in a garage sale, sort of randomly as a teenager in the '90s—for a dollar. I didn't listen to the album that much.

Twelve years ago I bought my second one, on eBay, and I became interested in collecting those albums. I began to see these albums as objects... they all went out to houses and collected so much dirt, mold and graffiti and artifacts that reflect this whole phenomenon of The Beatles and everything over the last 50 years.

Once I bought the second copy I wanted to see how the unique copies *became* unique... so I kept going.

GM: *How so?*
RC: This massive edition of these totally unique objects went out into the world for 50 years and is totally unique. They have different kinds of ring wear [the markings of the actual vinyl album that breaks through the cover sleeve over a period of time and, in most cases, leaves a brown ring], mold, names written on them and they tell the story of the last 50 years. They are artifacts of the phenomenon of The Beatles. The way (the covers) have been worn and torn says a lot.

GM: *You have no interest buying a White Album that has no serial number, correct?*
RC: Yes.

GM: *How many copies of 'The White Album' do you have?*
RC: Almost 2,100.

GM: *Do you make notes (serial number, date purchased, country of origin etc,) on every single one of them?*
RC: Yes.

GM: *Do you ever sell them?*
RC: I only buy White Albums. I don't sell them.

GM: *Is it expensive to carry around the exhibit and in how many countries has the exhibit been shown?*
RC: The size of the collection obviously makes shipping not a small task, though it has managed to travel to several exhibitions around the world. I have shown it in four countries.

GM: *Do you listen, even for just a minute, to every copy you buy?*
RC: I have not listened to every copy.

GM: *Are you still collecting White Albums?*
RC: I still consider the project a work-in-progress and have not offered (the collection) for sale. Also, I would ask (people who look at the exhibit) if they would like to sell me a copy of "The White Album." There are obviously a lot more copies out there.

GM: *What is the most you have paid for a copy?*
RC: I've never paid more than $20.

GM: *What's the lowest numbered copy in the collection?*
RC: No 0002348.

GM: *When was the last time you bought a copy?*
RC: Two days ago! [August 26, 2018]

GM: *Do you own a CD version of 'The White Album'?*
RC: No. I do not own a CD version. (laughs)

If you are interested in selling your numbered White Album, go to Webuywhitealbums.com.

Tracking Down the Only **Sealed Number 1 White Album**

BY FRANK DANIELS

Goldmine caught up recently with Stan Panenka, the owner of the most celebrated collection of high-grade Beatles records, and we asked him about a very special copy of *The Beatles* ("The White Album") that he is privileged to own: a U.S. "Number 1" copy—the only known one to be in "Still Sealed" condition.

GOLDMINE: *How did you obtain it, and do you know who owned it originally?*
STAN PANENKA: So, the news spreads fast... people already know about it. That's Fab indeed! When I hold the album in my hands it literally takes me back to 1968... feeling groovy, man. you know. Wow! A very special album indeed!

I got it back in 1998. I got a call from a very well-known Beatles record dealer at work one day who had left me a message on my phone stating that he is getting in a factory sealed numbered 1 White Album and that it is coming from a high-ranking Capitol exec. It is the only number 1 copy that is factory sealed known to exist and probably will be the only number 1 White Album that ever was factory sealed.

Later on, when he came over to visit me at my home to give me the album we talked about the album more. From what I can remember, he told me that the exec had attended a party to celebrate the release of "The White Album." That is when the exec got the album. The dealer did not know what was the lowest numbered copy that was made available for sale to the public.

GM: *Some of our readers might not know that there are two sorts of number 1 White Albums. The original number 1 has a "west coast" cover and records from Los Angeles. It has never been sold, although we've seen numbers as low as 4 appear in auctions. Since "The White Album" was the first two-record set in the industry to sell 2,000,000 copies, Capitol marked the achievement by printing several copies numbered two million and several "commemorative number ones." These have "east cost" cover numbering and were never intended for sale. Did you know that "The White Album" was the first?*
SP: It makes sense to me that The Beatles were the first to sell two million copies of a double album. "The White Album" is truly a great album! Since The Beatles are the greatest artist of all-time I thought that they sold millions of 'The White Album," just like they sold millions of each of their other albums. True Beatles fans cannot get enough of The Beatles!

I feel very, very honored knowing that I own this very special album. I believe that all of the others who own a number 1 White Album feel the same way, too. They are lucky to have a copy. It is such a historic album.

"It is the only numbered 1 copy that is factory sealed known to exist and probably will be the only numbered 1 White Album that ever was factory sealed."

GM: *Long-time readers know that "The White Album" was the fourth two-record set in rock 'n' roll history to hit No. 1 on the national music charts. It's also the fourth best-selling two-record set of all time. What is your opinion about the place that "The White Album" has in music history?*
SP: It belongs right at the top! This is truly such a great and historic album. I have heard that a lot of Beatles fans say that this is one of their favorite albums. Though the album did not have a huge hit such as "Hey Jude" or "I Want to Hold Your Hand" on it, the album contains many great songs.

GM: *How many White Albums do you own? And here's a question people throw at me all the time, "Why buy more than one?" Are you interested in the cover(s), like Rutherford Chang (see page 52)?*
SP: I originally owned nine White Albums which includes the factory sealed number 1 White Album. I have since recently sold two, so now I am down to seven numbered White Albums. Why own more than one copy? Because I could not get enough of The Beatles! Every time I would see a near mint copy of one of their original albums (NO REISSUES!) I would buy it. It is so rare to find a true near mint White Album cover that has no ring wear.

GM: *Finally, tell us anything you want about your number 1 copy of the album. At one time it was believed that these were never sealed. Is yours the only sealed copy known to exist?*
SP: Yes, that is right. None of the number 1 White Albums that were given out were sealed. My number 1 copy is the only known factory sealed number 1 copy. The Capitol executive who owned it originally was told that he could take it back to Capitol Records and that they would seal the album for him. The exec had the fortitude to do this. As far as the exec knew nobody else got their album sealed. The dealer also told me that they never sealed the very low numbered copies and that in addition to that the very low numbered copies were never made available for sale to the public.

Stan also wants to let our readers know that all of his records, including the number 1 mentioned in this article, are for sale on his website. In his words, "Now is the time to step up to the plate collectors!"

Go to ultimatebeatlescollection.com if you are interested in buying.

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music

The Making of the White Album

BY GILLIAN G. GAAR

The Beatles with George Martin during a recording session at Trident Studios, 1968.

On the surface, 1968 appeared to be another successful year for The Beatles. Their first single of the year, "Lady Madonna," was a Top 5 hit, and their next single, "Hey Jude," was an across the board smash. Their animated film *Yellow Submarine* brought further commercial success. And November saw the release of *The Beatles* (dubbed "The White Album," due to its all-white cover), yet another worldwide hit for the group, selling over nine million copies in the U.S.

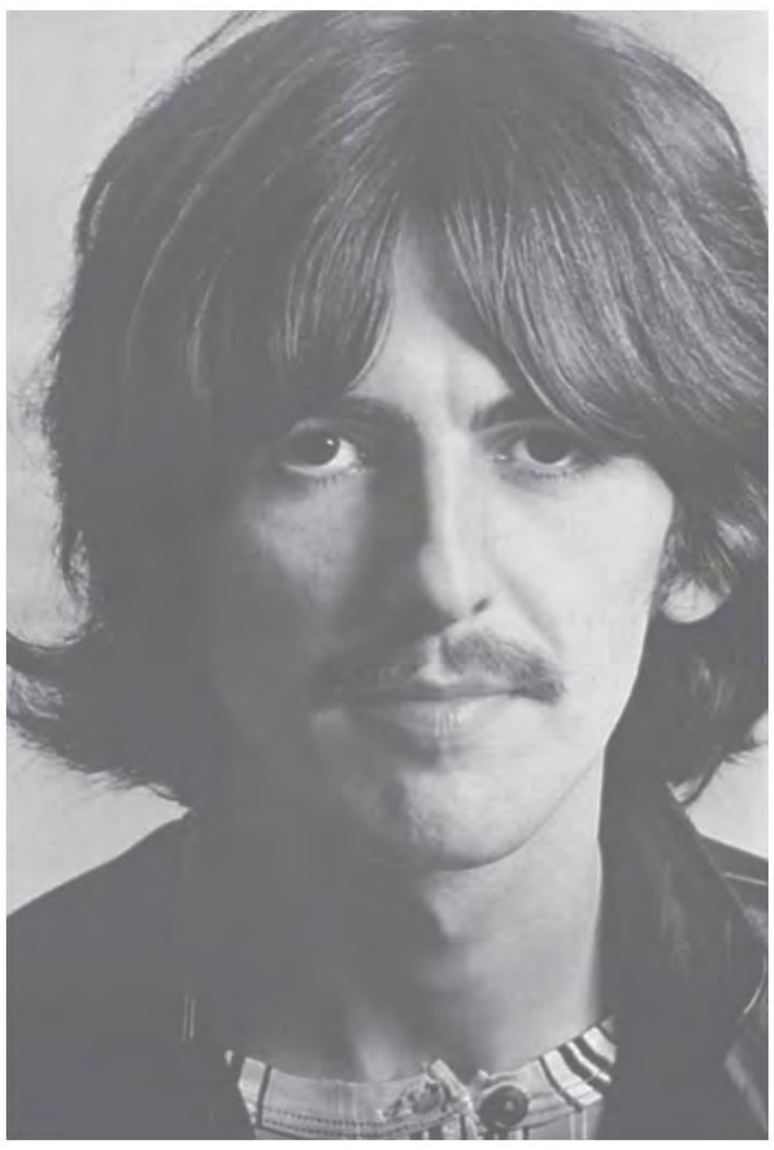
But in fact, the group was beginning to fracture. John Lennon and Paul McCartney were absorbed with new romantic partners. The Beatles' new company, Apple Corp., also demanded their attention. After the death of their manager, Brian Epstein, in 1967, they'd chosen to manage themselves, and were now fully in charge of their own affairs. But without a single, steady hand at the helm, conflict among four young men who each had their own ideas about the band's future was inevitable.

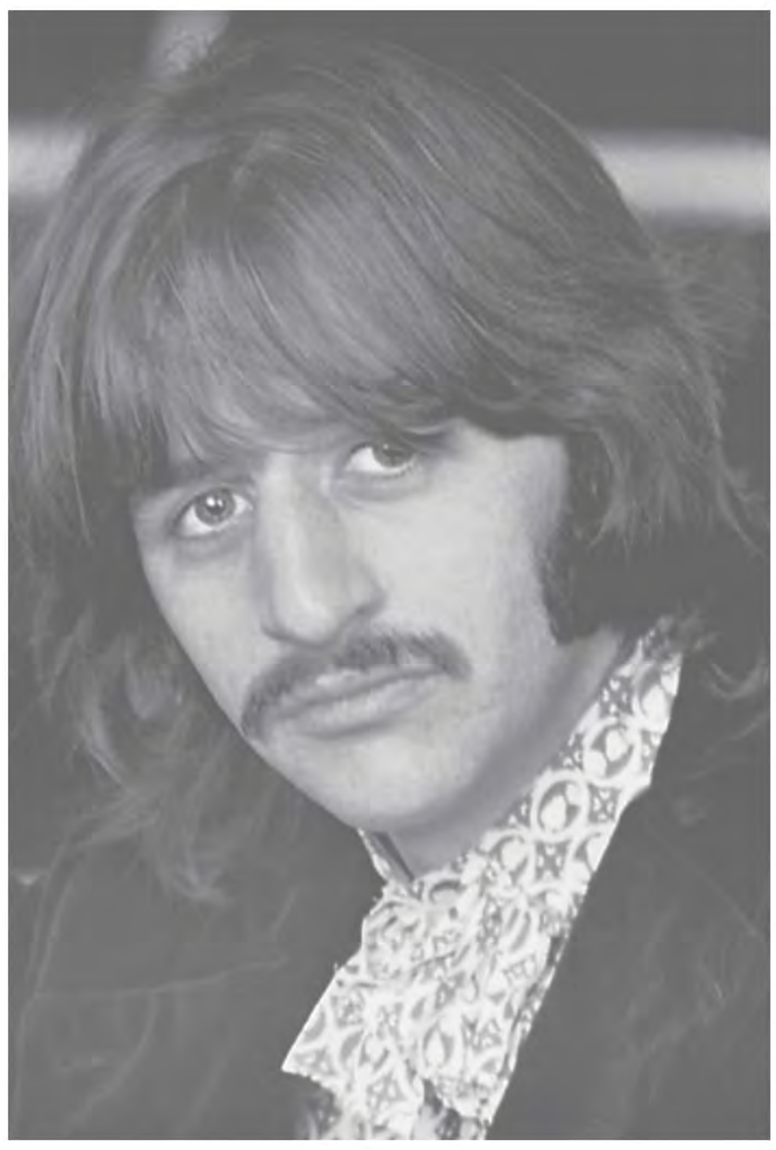
And conflict would indeed surface during "The White Album" sessions. The bickering led engineer Geoff Emerick to quit, and, in an unprecedented move, the band's longtime producer, George Martin, also left for a vacation during the sessions. The most dramatic departure was Ringo Starr's, who walked out in August.

Even so, there are disagreements as to how unhappy the sessions actually were. While engineer Emerick recalled them as "miserable, tension-filled," Chris Thomas, brought in as producer when Martin was away, felt otherwise, recalling the group as "having fun in the studio ... playing and enjoying themselves together." As for the band, McCartney called the record "a very good album ... but it wasn't a pleasant one to make" (he'd even find himself singing "I ain't happy here, honey," during the sessions). Yet, despite leaving the group for a time, Starr felt "We ended up being more of a band again." And certainly the bonus tracks on the just-released reissue of the album make the case that whatever tensions were percolating underneath, the band worked hard together to create the best record they could.

But compared to previous records, there was a higher percentage of tracks that didn't feature the entire group. The band members increasingly worked on their own songs separately. And never before had members of the group taken trips out of town before work on an album was completed.

TONY BRAMWELL / © APPLE CORPS LTD.





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NOVEMBER 09

Paul McCartney during a recording session for The Beatles at Abbey Road Studios, October 1968.

The sessions began on May 30 at EMI Recording Studios (not yet renamed "Abbey Road Studios"), with Lennon's "Revolution." It was his most outspoken political statement to date, though he hedged in the number, qualifying the lines "But when you talk about destruction/don't you know that you can count me out," by adding the word "in." This initial version had a slow, doo-wop feel, and Lennon later used the extended ending as the base for a slice of *musique concrete* called "Revolution 9," created with help from his new companion, Yoko Ono.

Lennon had brought Ono down from the control room to sit by his side in the studio on the first day, and the other Beatles found her presence off-putting. "It was very uncomfortable, because this was us at work and we were used to doing it in a certain way," said George Harrison. Lennon acknowledged his bandmates' discomfort ("Everybody was sort of tense around us"), but did nothing to address it, obliviously wrapped up "in the glow of love" with Ono.

On June 5, work began on Ringo Starr's first-ever song, the country-western themed "Don't Pass Me By," a number he'd talked about in interviews since 1963 (with McCartney the only other Beatle on the track). Interestingly, the solo violinist on the song, Jack Fallon, also worked as a promoter and had booked some early Beatles shows.

On June 7, Harrison and Starr flew to California (Harrison to make an appearance in Ravi Shankar's film *Raga*). Lennon spent June 10 and 11 working on "Revolution 9," while McCartney spent June 11 working on "Blackbird," an acoustic piece based on a Bach melody he and Harrison played on their guitars at Liverpool parties. Lennon later admitted it rankled him when McCartney would work on his own: "I was always hurt when Paul knocked something off without involving us." Though Lennon, too, would do a number that featured none of his bandmates.

McCartney left for California on June 20, the same day Lennon, Ono and Harrison finished work on "Revolution 9." The chaotic, disturbing sound collage drew on sound effects and specially created tape loops; the distinctive "Number nine, number nine…" loop was taken from an engineer's voice at the beginning of a Royal Academy of Music examination tape found in EMI's archives, that Lennon found amusing. The other Beatles let Lennon have his fun in the studio, but were reluctant to put the piece on the album. But Lennon was insistent on bringing his *avant garde* work to the masses, and the others finally relented.

The entire group was back together on June 26, beginning work on Lennon's playful "Everybody's Got Something to Hide Except Me and My Monkey." But his softer side was in evidence on his next song, the lullaby "Good Night," work beginning on June 28; too self-conscious to sing it himself, he gave it to Starr to sing. The new White Album box has a lovely early version with the other Beatles providing backing vocals; on the final recording, they were replaced by the Mike Sammes Singers.

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Beatles photo session at St. Pancras Old Church, London on July 28, 1968.

Then it was on to McCartney's Jamaican reggae-flavored "Ob-La-Di, Ob-La-Da" on July 3. But the song proved difficult to capture, and Lennon's patience ran out on July 8, when he went to the piano and pounded out a livelier intro, taking the track in a completely different direction. Though Emerick's memoir, *Here, There and Everywhere*, claimed Lennon was highly irritated, McCartney's own memoir *Many Years From Now*, said he welcomed his partner's input: "We were very pleased with his fresh attitude." Nonetheless, the next day he worked on a third version, before finally agreeing to use the Lennon-ized version.

Lennon wanted "Revolution" to be The Beatles' next single, but McCartney and Harrison felt it was too slow. Hoping to appease them, work on a faster version of "Revolution" began on July 9, Lennon firmly siding with non-violence this time, singing "Don't you know that you can count me out." This version did make it to a single, albeit the B-side of "Hey Jude"; the earlier version appeared on the album, renamed "Revolution 1."

Next was Lennon's dreamy "Cry Baby Cry," work beginning on July 15. The same session saw McCartney cutting yet another vocal for "Ob-La-Di, Ob-La-Da," which ultimately led to an argument with George Martin. It was the breaking point for Emerick, who quit the next day, stating that the atmosphere had become too "poisonous." Yet Ken Scott, who replaced Emerick on July 18, disputes this account. While admitting to *Guitar World* that The Beatles could be "touchy at times," he added, "But it wasn't like that the entire time. It was fun, we had a blast ... Those other stories are all bullshit."

Scott's first session marked the beginning of work on McCartney's "Helter Skelter," named after the spiral slides found at English amusement parks. McCartney was further inspired by an interview with The Who's Pete Townshend, enthusing about the raucous sound of the band's new single, "I Can See for Miles"; McCartney wanted to outdo them. The band recorded three takes, but would scrap them and begin anew on September 9. It would end up as one of The Beatles' fiercest numbers, concluding with Starr shouting, "I've got blisters on my fingers!" The new White Album box has very interesting early takes.

"Sexy Sadie," begun on July 19, was Lennon's acid kiss-off to the Maharishi Mahesh Yogi, whom he felt had cheated The Beatles out of promised enlightenment in India, though he softened the blow by not calling him out by name. On July 25, Harrison unveiled his masterpiece, "While My Guitar Gently Weeps," which started out as a haunting, delicate number. Some 37 hours later, it had evolved into a sweeping, majestic song. Harrison had always felt his songs were overlooked by the Lennon/McCartney songwriting team, and ended up bringing a ringer, Eric Clapton, to play the song's guitar solo.

The band then decamped to Trident Studios on July 29, which offered 8-track recording (EMI Studios not having set up their own 8-track console), to record McCartney's anthemic "Hey Jude." Back at EMI on August 7, Harrison put the band

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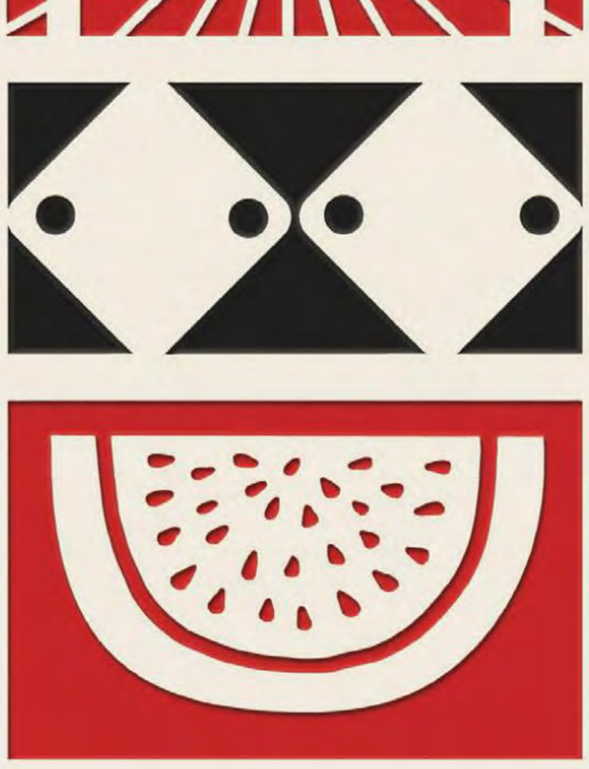

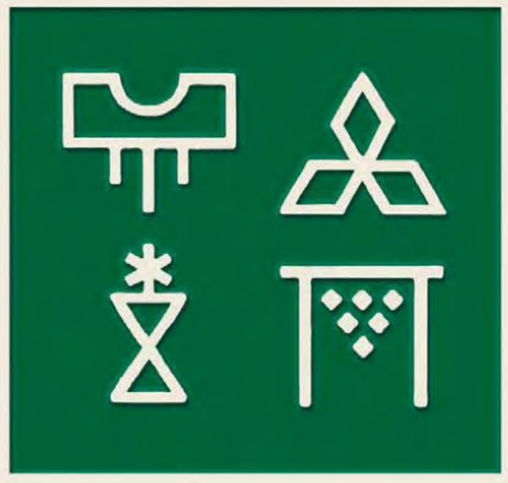

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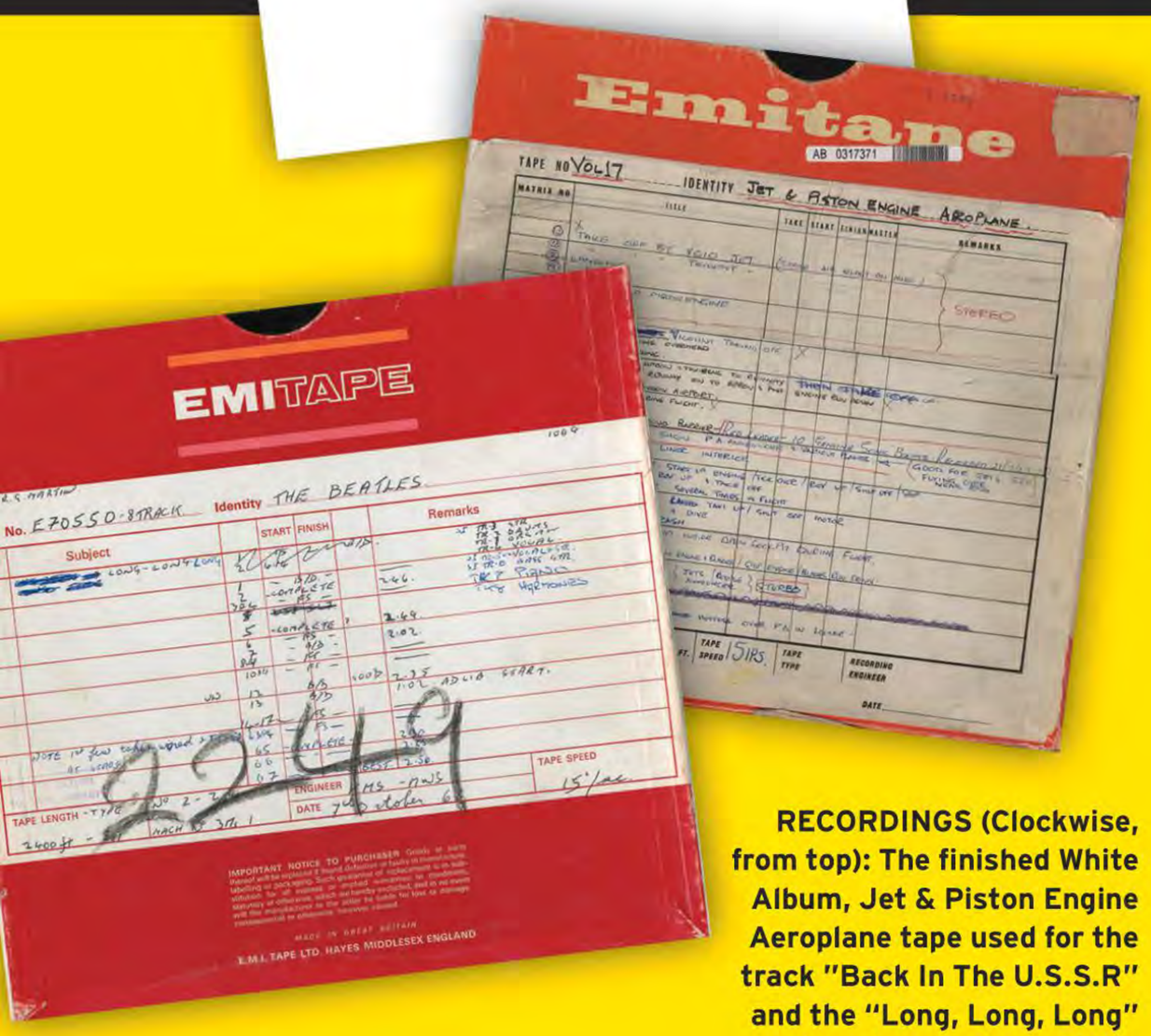
5 Underappreciated Songs from The Beatles' White Album



RECORDINGS (Clockwise, from top): The finished White Album, Jet & Piston Engine Aeroplane tape used for the track "Back In The U.S.S.R" and the "Long, Long, Long" tape box, October 1968.

BY JOHN M. BORACK

"We all know Ob-La-Di, Bla-Da," George Harrison sings on The Beatles' "Savoy Truffle," referencing one of the more popular, enduring tunes on the band's self-titled 1968 magnum opus, better known as "The White Album." Thanks in part to Paul McCartney performing them in concert over the years, tunes such as "Back in the U.S.S.R.," "Birthday," "Helter Skelter" and others from the sprawling, 30-song effort also remain in the public's consciousness. And Harrison's "While My Guitar Gently Weeps" is certainly one of his iconic compositions, as are John Lennon's "Julia" and "Revolution."

But what about some of the less heralded tunes – if there even is such a thing when discussing the songs of the Fab Four – from "The White Album"? Here's a look at five Beatles songs that don't always receive as much love as their more popular counterparts, but still showcase the magic and artistry of John, Paul, George and Ringo.

"Savoy Truffle" – Eschewing his Middle Eastern-influenced, sitar-based sound, George Harrison came into his own as a songwriting force to be reckoned with on "The White Album": aside from the grand "While My Guitar Gently Weeps" and the tuneful, establishment-eviscerating "Piggies," he contributed the lovely "Long, Long, Long" and this nugget, a soulful strut detailing his pal Eric Clapton's sweet tooth. Intentionally distorted saxophones assist in driving the song, which also features a stinging Harrison guitar solo and some primo drum fills from Ringo Starr. Interestingly, John Lennon does not appear on the recording.

"Cry Baby Cry" – In a 1980 interview, Lennon not only dismissed this one as "a piece of rubbish," but he apparently didn't even recall writing it. Beginning quietly with just Lennon's gentle vocal and acoustic guitar (with a George Martin-played harmonium snaking through), the entire band comes crashing in on the second verse. Starr's drums are prominent in the mix and are a joy, as are Lennon's fanciful, nursery rhyme-inspired set of lyrics. As is the case of many a Beatles recording, Paul McCartney's bass runs are totally inventive, and it's cool to hear Lennon adding a high harmony under his lead vocal.

"Martha My Dear" – A typically jaunty, McCartney penned-ditty ostensibly written as a tribute to his pet sheepdog, "Martha My Dear" features Paul accompanying himself on piano, bass and drums, with George Harrison on hand to add a bit of guitar. Notable for its nifty brass and string arrangements (courtesy of McCartney and George Martin), the song also features a rockin' little bridge and seamlessly changes keys mid-song. A largely unsung example of Paul McCartney's peerless songwriting skills, and the type of song he seemed to be able to knock out seemingly effortlessly back in the late '60s.

"Long, Long, Long" – An ethereal, almost spooky-sounding lament written during The Beatles' sojourn to India, "Long, Long, Long" is a severely underrated George Harrison tune that found him drawing some inspiration from both The Band and Bob Dylan. While it's unclear as to whether he's singing about a girl or about the Lord, Harrison's hushed, double-tracked lead vocal combines with a perfectly-placed layer of Hammond organ (played by McCartney) to create a tangible feeling of longing. Some fine, left-field drum fills from Starr (not unlike those he came up with for "A Day in the Life") add a push-pull tension to the proceedings, while the more forceful – yet still lovely – bridge and the even more left-field sonic freak-out at the close of the song add to the fun. Once again, no John Lennon involvement on this one.

"The Continuing Story of Bungalow Bill" – "Bungalow Bill" is a slightly absurdist and more-than-slightly pointed Lennon ditty inspired by an encounter with a trigger-happy American visitor during The Beatles' trip to commune with the Maharishi Mahesh Yogi in India in early 1968. ("We wrote tons of songs in India," Lennon would later comment.) As *The Beatles Bible* website accurately points out, "In light of John Lennon's antipathy towards McCartney's 'Ob-La-Di, Ob-La-Da,' it may seem odd that [Lennon] was responsible for this overly frivolous singalong..." Frivolous it certainly is, but "Bungalow Bill" is undeniably catchy as hell, even as the lyrics fairly drip with patented Lennon sarcasm ("So Captain Marvel zapped him right between the eyes"). The campfire-like chorus is repeated several times – perhaps to drive home the inherent silliness of the tune – and the recording is loose and fun. As most know by now, that's Yoko Ono singing the "Not when he looked so fierce" line; she also adds vocals elsewhere in the song, as does Ringo's then-wife Maureen Starkey.

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through over a hundred mind-numbing takes of "Not Guilty"—which ultimately wasn't even used on the album. Perhaps in response, on August 9 McCartney began work on the acoustic "Mother's Nature Son" by himself.

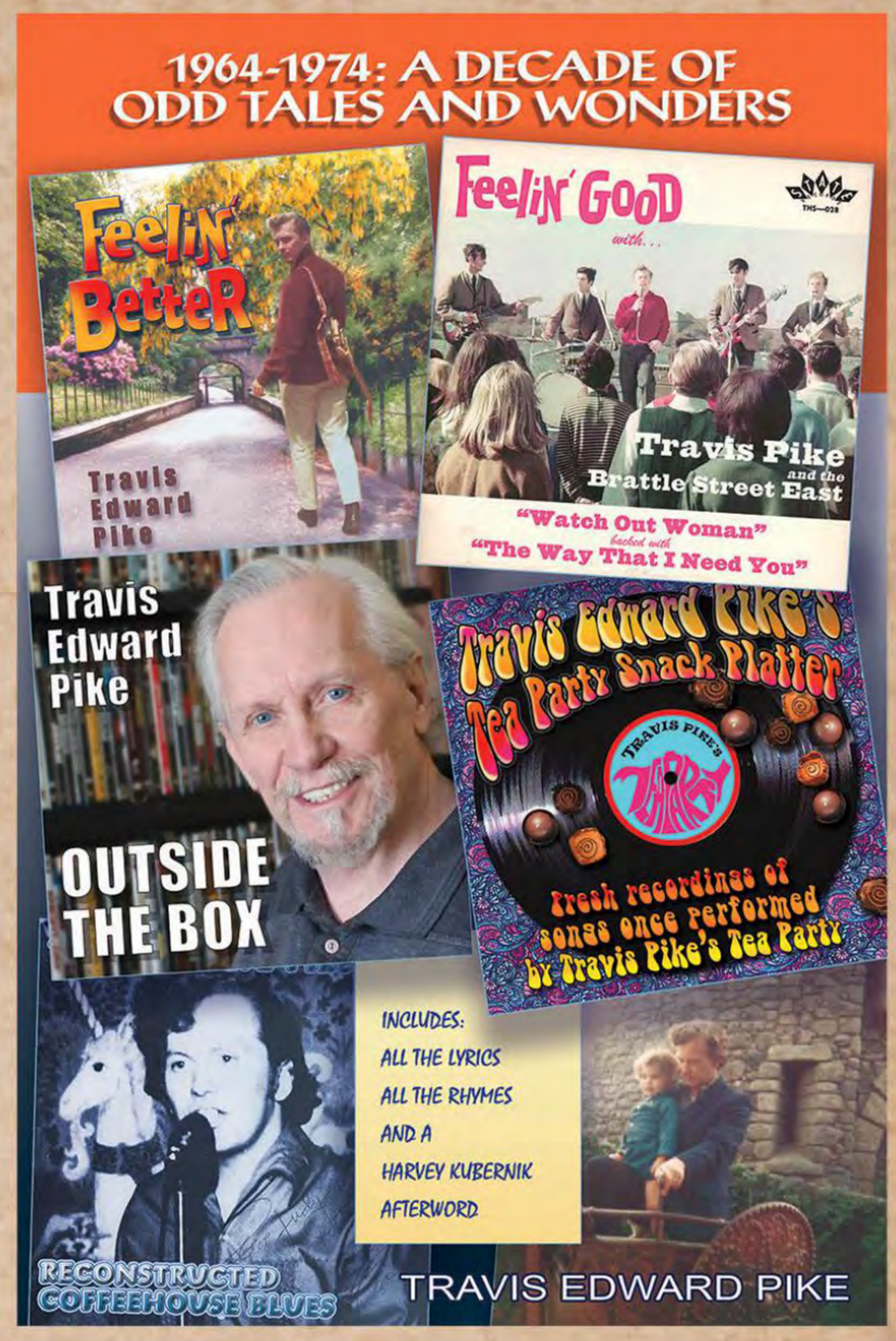
On August 13, for Lennon's harsh, gritty, "Yer Blues," the band chose to record in a small room next to the Studio 2 control room at EMI, giving the track a vibrant, raw, feel. The following day, Lennon, Harrison, Ono and Beatle aide Mal Evans worked on the improvisational "What's the New Mary Jane," another track ultimately dropped from the final album.

NEW FROM OTHERWORLD COTTAGE

This 374 page memoir of Pike's early career as a singer-songwriter, *1964-1974: A Decade of Odd Tales and Wonders,* features more than 170 photos and artifacts, and an Afterword by music and pop culture author Harvey Kubernik, who calls it "One of the most unique musical journey's I've ever read."

In 1963, Pike wrote the title song for 1964's *Demo Derby* a 28-minute movie that played on thousands of screens across the USA with the Beatles *Hard Day's Night.* He subsequently wrote ten songs and performed eight of them in the 1966 Boston-based movie, *Feelin' Good*, and in 1973, the music to his song, "End of Summer," underscored *The Second Gun*, a Golden Globe nominated Best Documentary of 1973, investigating the assassination of Robert Kennedy.

Andy Pearson (*Fear and Loathing Fanzine*), writes of "the resurgence of fresh interest in Pike's musical and artistic career ... Pike may not be the best-known name from the Beat music era of the Sixties, but ... Travis not only has a great story to tell, but he knows how to make it entertaining. A series of misfortunes conspired to prevent him from achieving the success that in other circumstances could easily have been his, but he still remains remarkably positive about his experiences, preferring to share and enjoy what he did achieve rather than bemoaning what might have been. His enthusiasm is infectious ... a pertinent reminder that the history of rock'n'roll certainly doesn't stop with the big names; it's the grass-roots that keep everything going!"



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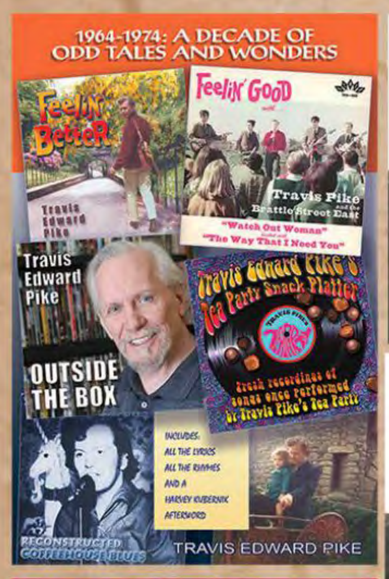

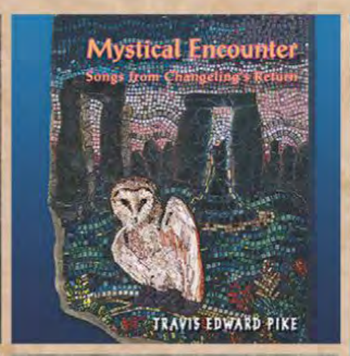

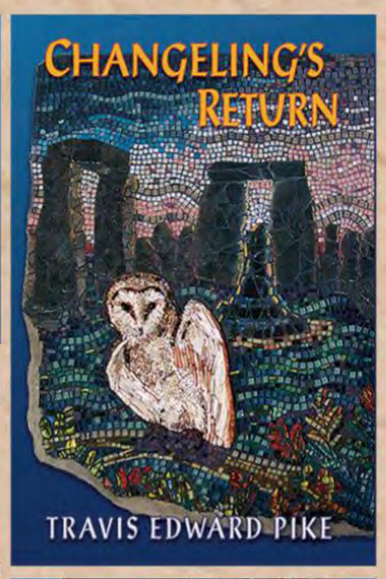

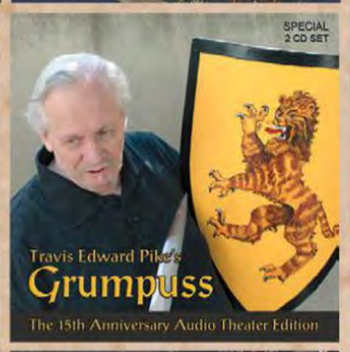

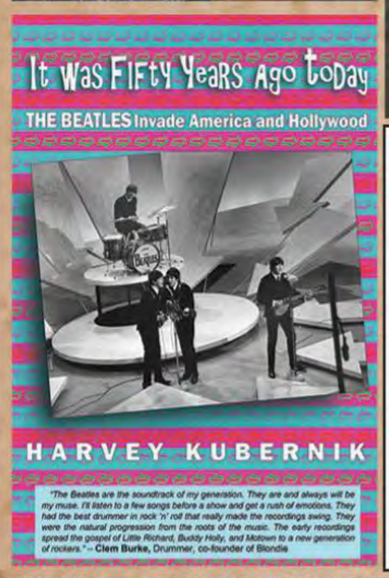

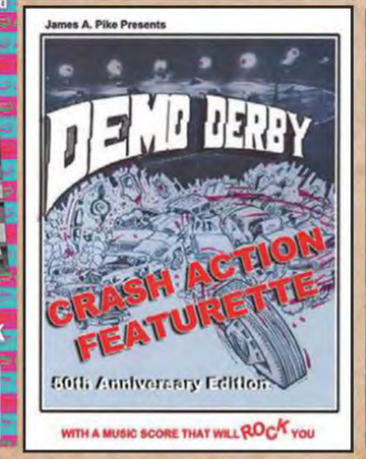

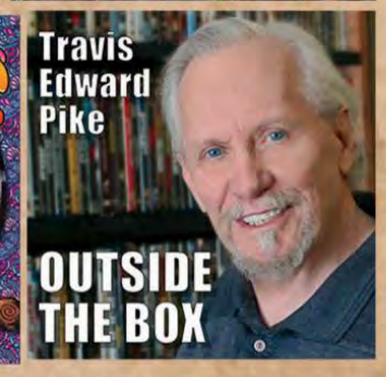

MUST HAVE MEDIA FROM OTHERWORLD COTTAGE

BOOKS
1964-1974: A Decade of Odd Tales and Wonders
Changeling's Return
It Was Fifty Years Ago Today
THE BEATLES Invade America and Hollywood
The Doors: Summer's Gone

DVDS
Demo Derby 50th Anniversary Edition
Grumpuss 20th Anniversary Platinum Edition

SPOKEN WORD CDS
Grumpuss 15th Anniversary Audio Theater Edition
Odd Tales and Wonders Stories in Rhyme

MUSIC CDS
Travis Edward Pike's Tea Party Snack Platter
Odd Tales and Wonders Stories in Song
Reconstructed Coffeehouse Blues
Mystical Encounter
(Songs from Changeling's Return)
Feelin' Better
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On August 15 came McCartney's "Rocky Raccoon," another of his story songs about fictional characters (the new White Album set has a very countrified Take 8). Harrison left for Greece on August 17, so the scheduled August 20 session went ahead without him; while Lennon and Starr worked on "Yer Blues," McCartney completed "Mother Nature's Son," then knocked off another short solo number, "Wild Honey Pie."

Harrison returned by August 22, when work began on McCartney's topical Chuck Berry/Beach Boys parody "Back in the U.S.S.R." But after McCartney criticized Starr's playing too harshly, the drummer walked out. The remaining three continued working, with McCartney now on drums (you can assess his work on the song's backing track on the new set). The same trio began work on Lennon's "Dear Prudence" at Trident on August 28, a dreamy song about Mia Farrow's sister, whom the Beatles had met at the Maharishi's ashram in India.

By the time Starr cooled down and returned on September 3, George Martin had left, not returning until October 1. Martin's assistant, Chris Thomas, had returned from his own vacation on September 9, surprised to find a note from Martin telling him to "Make yourself available to The Beatles." After a slightly rocky start ("Well, if you wanna produce us you can produce us. If you don't, we might just tell you to f*ck off!" McCartney told him, leaving Thomas to wonder, "That was encouragement?"), he got on well with the group. "All I know is that by September it seemed good and jolly, to be quite honest," he told author Graeme Thomson. "They were really fun, there was a lot of laughing and it was really, really productive."

Work on Lennon's "Glass Onion" began on September 11; he decided to have a little fun with the lyric, referencing other Beatles songs, including the teasing revelation, "the walrus was Paul." "I Will" was a third acoustic piece from McCartney, recorded September 16 and 17, with Lennon and Starr on percussion.

Harrison was back on September 18 when the band recorded the rave up "Birthday," taking a break during the session to watch the classic rock 'n' roll film *The Girl Can't Help It* on TV at McCartney's home. Harrison's snarky "Piggies" was next up, on September 19, Lennon helping a bit with the lyrics. Then came Lennon's "Happiness is a Warm Gun" on September 23, one of the most musically complex pieces the group ever recorded, the satiric lyrics matched to an ever-changing time signature.

The sessions were in their final stretch. The band was back at Trident October 1-5, recording McCartney's nostalgic "Honey Pie," Harrison's "Savoy Truffle," an ode to chocolates, and McCartney's winsome "Martha My Dear," inspired by the antics of his sheepdog of the same name (and another track with McCartney the only Beatle on it).

Lennon hadn't played on "Savoy Truffle," nor would he on Harrison's somnambulistic "Long, Long, Long," work beginning October 7 at EMI (the new box has a somewhat livelier Take 44). Maybe the break energized Lennon, for October 8 saw the completion of two of his songs, the despondent "I'm So Tired" and sarcastically witty "The Continuing Story of Bungalow Bill," the latter based on a hunter he'd met in India. The following day, McCartney knocked off the quickie rocker "Why Don't We Do It In the Road," with a little help from Starr.

"Julia" was a gentle solo piece by Lennon, referencing both his mother, Julia, and his new love, Ono (whose name, Yoko, translates to "ocean child," words used in the lyric). It was the last new song recorded; the final White Album session, on October 14, saw overdubs added to "Savoy Truffle."

Starr left that day for Sardinia; Harrison left for L.A. on October 16. That left Lennon, McCartney, Martin, Ken Scott and tape op John Smith to work out the album's running order in a marathon 24-hour session that began October 16. Little over a month later, the record was in the shops.

Martin felt the group would be better served by keeping *The Beatles* to a single album. Instead, the double album set underscored their bursting creativity, especially in Harrison's case. The sprawling album became a dazzling showcase of The Beatles at their most versatile; a brilliant coming together of their talents, at the very moment they were breaking apart.

THE BEATLES
THE BEATLES (SUPER DELUXE, 6-CD/1-BLU-RAY)
Apple Corps. Ltd./Capitol/UMe

★★★★★

One of the most intriguing moments on *The Beatles* is a song fragment stuck between the ending of "Cry Baby Cry" and the beginning of "Revolution 9"; Paul McCartney, accompanying himself on acoustic guitar and wistfully singing, "Can you take me back where I came from? Can you take me back?" It was an improvised number he vamped on while recording "I Will." Twenty-eight seconds it made it onto *The Beatles*, and bits and pieces have surfaced on the collector's circuit. But the complete song has never been officially released.

Until now.

The latest reissue of the album doesn't just feature a newly remixed version of *The Beatles.* There's an additional four CDs worth of bonus material as well; 77 tracks, many of them previously unreleased. It's a glorious bounty that should thrill even the most ardent collector of Beatles recordings.

The main album itself receives the same remix treatment as last year's *Sgt. Pepper* reissue. The previous reissue of *The Beatles* came in 2009, when the entire Beatles catalog was remastered. The differences between that release and this new edition are readily apparent, whatever the quality of your sound system. The remix has given the songs room to breathe—though to these ears, perhaps too much so. It's a brighter, cleaner sound, but also busier; in the case of the drums, almost to the point of distraction. It's a matter of personal taste. If you liked the 2017 *Pepper* remix, you'll enjoy what they did with *The Beatles* remix; if you didn't like it, you'll have the same issues this time around as well.

The bonus tracks are a treasure trove. Some have previously appeared. *Anthology 3* presented seven demos The Beatles recorded at George Harrison's home; this box gives you all 27 demos. *Anthology 3* also had a five-minute edit of the second take of "Helter Skelter"; here, you get the complete 12:54 take (slower and blusier). With demos and early takes of just about every track on the album there's a lot to take in. Not to mention the surprises, like a bizarre, rambling rehearsal of "Let It Be," and snatches of fun, like the group kicking back in short takes of "St. Louis Blues" and "You're So Square." The Beatles have never before released so many previously unreleased songs at one time; it's a delight.

The Blu-ray disc has stereo, 5.1, and mono mixes of the album. The poster and Beatle headshots that were in the original album are included as well. And there's a first rate 168-page book, with track-by-track recording information and rare photos, that's essential in its own right.

Even if you're perfectly happy with your 2009 remaster, it's still well worth picking up this box for the wealth of bonus tracks, and the lovely book. It's an excellent package, celebrating one of The Beatles' most extraordinary creations.

– Gillian G. Gaar

THE BEATLES ('WHITE ALBUM') TRACKLISTS SUPER DELUXE [6CD+1BLU-RAY SET / DIGITAL AUDIO COLLECTION]

CD 1: THE BEATLES ('WHITE ALBUM') 2018 STEREO MIX

Back in the U.S.S.R.
Dear Prudence
Glass Onion
Ob-La-Di, Ob-La-Da
Wild Honey Pie
The Continuing Story of Bungalow Bill
While My Guitar Gently Weeps
Happiness is a Warm Gun
Martha My Dear
I'm so tired
Blackbird
Piggies
Rocky Raccoon
Don't Pass Me By
Why don't we do it in the road?
I Will
Julia

CD 2: THE BEATLES ('WHITE ALBUM') 2018 STEREO MIX

Birthday
Yer Blues
Mother Nature's Son
Everybody's Got Something to Hide Except Me and My Monkey
Sexy Sadie
Helter Skelter
Long, Long, Long
Revolution 1
Honey Pie
Savoy Truffle
Cry Baby Cry
Revolution 9
Good Night

CD 3: ESHER DEMOS

Back in the U.S.S.R.
Dear Prudence
Glass Onion
Ob-La-Di, Ob-La-Da
The Continuing Story of Bungalow Bill
While My Guitar Gently Weeps
Happiness is a Warm Gun
I'm so tired
Blackbird
Piggies
Rocky Raccoon
Julia
Yer Blues
Mother Nature's Son
Everybody's Got Something to Hide Except Me and My Monkey
Sexy Sadie
Revolution
Honey Pie
Cry Baby Cry
Sour Milk Sea
Junk
Child of Nature
Circles
Mean Mr. Mustard
Polythene Pam
Not Guilty
What's the New Mary Jane

CD 4: SESSIONS

Revolution 1 (Take 18)
A Beginning (Take 4) / Don't Pass Me By (Take 7)
Blackbird (Take 28)
Everybody's Got Something to Hide Except Me and My Monkey (Unnumbered rehearsal)
Good Night (Unnumbered rehearsal)
Good Night (Take 10 with a guitar part from Take 5)
Good Night (Take 22)
Ob-La-Di, Ob-La-Da (Take 3)
Revolution (Unnumbered rehearsal)
Revolution (Take 14 – Instrumental backing track)
Cry Baby Cry (Unnumbered rehearsal)
Helter Skelter (First version – Take 2)

CD 5: SESSIONS

Sexy Sadie (Take 3)
While My Guitar Gently Weeps (Acoustic version – Take 2)
Hey Jude (Take 1)
St. Louis Blues (Studio jam)
Not Guilty (Take 102)
Mother Nature's Son (Take 15)
Yer Blues (Take 5 with guide vocal)
What's the New Mary Jane (Take 1)
Rocky Raccoon (Take 8)
Back in the U.S.S.R. (Take 5 – Instrumental backing track)
Dear Prudence (Vocal, guitar & drums)
Let It Be (Unnumbered rehearsal)
While My Guitar Gently Weeps (Third version – Take 27)
(You're So Square) Baby, I Don't Care (Studio jam)
Helter Skelter (Second version – Take 17)
Glass Onion (Take 10)

CD 6: SESSIONS

I Will (Take 13)
Blue Moon (Studio jam)
I Will (Take 29)
Step Inside Love (Studio jam)
Los Paranoias (Studio jam)
Can You Take Me Back? (Take 1)
Birthday (Take 2 – Instrumental backing track)
Piggies (Take 12 – Instrumental backing track)
Happiness is a Warm Gun (Take 19)
Honey Pie (Instrumental backing track)
Savoy Truffle (Instrumental backing track)
Martha My Dear (Without brass and strings)
Long, Long, Long (Take 44)
I'm so tired (Take 7)
I'm so tired (Take 14)
The Continuing Story of Bungalow Bill (Take 2)
Why don't we do it in the road? (Take 5)
Julia (Two rehearsals)
The Inner Light (Take 6 – Instrumental backing track)
Lady Madonna (Take 2 – Piano and drums)
Lady Madonna (Backing vocals from take 3)
Across the Universe (Take 6)

BLU-RAY: THE BEATLES ('WHITE ALBUM') AUDIO FEATURES:

: PCM Stereo (2018 Stereo Mix)
: DTS-HD Master Audio 5.1 (2018)
: Dolby True HD 5.1 (2018)
: Mono (2018 Direct Transfer of 'The White Album' Original Mono Mix)

OTHER EDITIONS:

Deluxe Edition [3-CD digipak/180-gram 4-LP vinyl box set (limited edition)/digital audio collection]
The BEATLES ('White Album') 2018 Stereo Mix + Esher Demos

Standard Edition [180-gram 2-LP Vinyl]
The BEATLES ('White Album') 2018 Stereo Mix

IN THE MIDDLE OF A CLOUD: THE MAKING OF *IMAGINE*

GILLIAN G. GAAR DETAILS JOHN LENNON'S ***IMAGINE*** — FROM THE ALBUM'S CREATION TO THE CELEBRATORY ITEMS BEING RELEASED FOR FANS THIS YEAR.

After making three *avant-garde* albums and a live album with his wife Yoko Ono, John Lennon came out swinging in 1970 with *John Lennon/Plastic Ono Band*, his first proper solo studio album. The spare, uncompromising work received critical praise, but wasn't quite the commercial success Lennon had hoped for. The album did reach the Top 10 on both sides of the Atlantic, but the accompanying single "Mother" failed to crack the U.S. Top 40 (and wasn't released at all in the U.K.). Sales also lagged, with the album only certified gold (sales of half a million) in the U.S.; by comparison, The Beatles' *Let It Be*, released the same year, received mixed reviews, but was nonetheless a chart topper, selling over four million copies in the US.

So Lennon determined to make his next album more palatable to the mass public. Not toning down the message, but sweetening the presentation, creating, in his words, "'Working Class Hero' with sugar on it." The approach worked. *Imagine*, released in 1971, became Lennon's biggest selling album, selling over two million copies in the U.S. alone. The album features some of his best-known songs, like the classic "Jealous Guy," and his notorious swipe at his former songwriting partner Paul McCartney, "How do You Sleep?" Not to mention the title track, a hopeful, utopian vision of a world without borders: no possessions, no countries, no religion. "John and Yoko wanted to reach more people," says Rob Stevens, who's mixed Lennon and Ono recordings since the mid-'80s. "And so they did."

Forty-seven years later, *Imagine* is the cornerstone of a celebration that encompasses a remixed version of the album; the six-disc box set *Imagine: The Ultimate Collection*; the 1972 long form *Imagine* film (not to be confused with the similarly-titled 1988 documentary *Imagine: John Lennon*) and the 2000 making-of-the-album documentary *Gimme Some Truth* reissued on a single DVD/Blu-ray; and the lavishly illustrated book *Imagine John Yoko*, which delves even further into the creation of this remarkable work.

Today's conventional marketing wisdom generally ties an album's reissue to a major anniversary; the 10th or 25th anniversary of its original release, for example. So why reissue *Imagine* now, in the year of its 47th anniversary? "There's a certain timeliness to it," says Stevens. "If we look at 'Gimme Some Truth'—that song could've been written this morning. 'How Do You Sleep?' could've been about any one of a bunch of nefarious characters who are out there right now. And when you think about 'I Don't Want to Be a Soldier' and 'Crippled Inside'—the record could've been written yesterday! It didn't seem worth waiting another three years for the base 10 number system to kick in. Better to get it out now, when it's incredibly relevant, and to bring a younger generation into it."

Imagine was just one of a number of projects Lennon and Ono were involved with in 1971. After being interviewed for the Marxist newspaper *Red Mole*, in February, Lennon was inspired to write "Power to the People," a rousing call to arms released as a single in March (reaching No. 11 in the U.S.). In April and May, Lennon and Ono wrote and produced, "God Save Us," released as a benefit single for the counterculture London magazine *Oz*, which was then facing obscenity charges; released in July, the single featured a lead vocal by Bill Elliott.

The songs were recorded at the couple's new home studio, Ascot Sound Studios; Ascot being the region where their home, Tittenhurst

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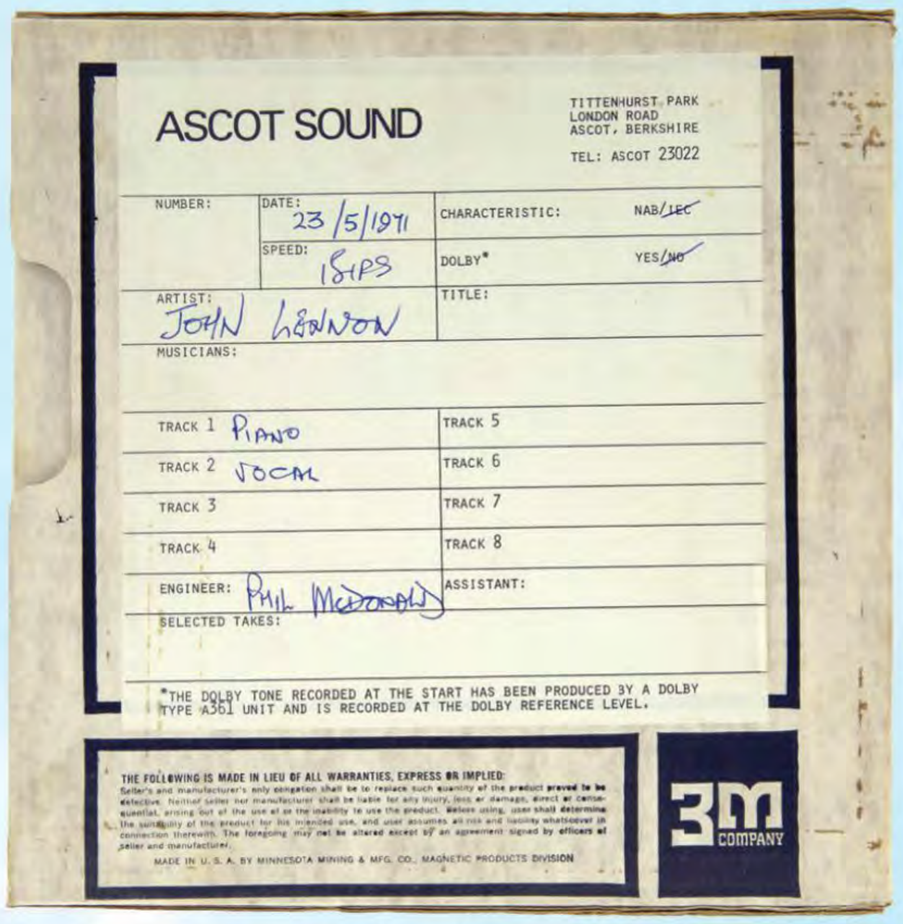
Park, was located. "It was small and we were sitting on top of each other," remembers Klaus Voormann, who'd met Lennon when the Beatles played Hamburg, Germany in 1960, and who had been playing on Lennon and Ono's records since the 1969 "Cold Turkey" single. "But it was no problem. It was very cozy; we had the kitchen, so we could go and eat something, or we could go in the garden and have a walk. It was really very loose, and a good atmosphere."

Work on what would become *Imagine* started on February 11, with "It's So Hard," a tough, bluesy number about life's difficulties. But the bulk of the album was recorded in an incredibly productive six days, May 24 through 29, at Tittenhurst. Along with Lennon, the core musicians were Voormann on bass, and Nicky Hopkins on piano. Drum duties were split between Alan White (who played on five tracks), Jim Keltner and Jim Gordon. George Harrison played guitar on four tracks, as well as dobro on "Crippled Inside." Phil Spector co-produced, along with Lennon and Ono. "Now we know each other and we've done quite a lot of work together and we understand each other," Lennon said of Spector, who'd co-produced *John Lennon/Plastic Ono Band*. "So we know how to work better."

"It was extremely relaxed," says Jim Keltner of the sessions. "We just played and had a good time. John was very hyperactive, very energetic. But there was also something so controlled about his energy. I think what it was, was that you just knew, all the musicians knew, that what you were about to do was going to be great. I mean, it's John. You knew that you were in good hands. And that created a calmness. His confidence created a nice calm about all the proceedings."


ASCOT SOUND

TITTENHURST PARK
LONDON ROAD
ASCOT, BERKSHIRE
TEL: ASCOT 23022

NUMBER:
DATE: 23/5/1971
SPEED: 15IPS
CHARACTERISTIC: NAB/~~IEC~~
DOLBY* YES/~~NO~~
ARTIST: JOHN LENNON
TITLE:
MUSICIANS:

TRACK 1 PIANO
TRACK 2 VOCAL
TRACK 3
TRACK 4
TRACK 5
TRACK 6
TRACK 7
TRACK 8
ENGINEER: PHIL MCDONALD
ASSISTANT:
SELECTED TAKES:

*THE DOLBY TONE RECORDED AT THE START HAS BEEN PRODUCED BY A DOLBY TYPE A361 UNIT AND IS RECORDED AT THE DOLBY REFERENCE LEVEL.

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***Imagine*'s first demo.**

It was important to Lennon that the musicians understood what he wanted to say in his songs, giving them all lyric sheets and explaining, "Look, this is what we are going to say to the world. I want you to read all the lyrics before we even start playing."

"The *Plastic Ono Band* album was amazing because those song were so fresh and so emotional," says Voormann, who'd played bass on the album. "And now, on *Imagine*, it was different. We spent more time in the studio, and the lyrics were great too, but on the first LP, you had the feeling that John was only talking about himself. And with *Imagine*, he was getting messages across—which is completely different."

The May sessions began with the confessional "Jealous Guy." Despite *Imagine*'s "sugar coating," many of the album's lyrics reveal an underlying unhappiness, or anger ("It's definitely not a lovey-dovey album," says Paul Hicks, who did *Imagine*'s new remix). "It was such a beautiful little song," says Keltner. "Really simple, and the chords are so John. When I sat down and John started playing, and I heard Nicky playing those chords, that song just put me in a dream state, and it was a long time before I left that place. Just hearing that voice; John had one of the greatest voices. And then to have it in your headphones and look up and see him standing there. And then the way Nicky played; he could make you feel like you were in an English garden."

The studio's small size meant that Alan White recorded his vibraphone part in the bathroom.

In contrast to the melodic delicacy of "Jealous Guy," "I Don't Wanna Be a Soldier I Don't Wanna Die" was a powerful roar. Lennon had recorded an early version of the song on February 16, which had more of a reggae feel (the same session also saw the recording of The Olympics' "Well [Baby Please Don't Go]" and Ono's "O'Wind"). Keltner had attended the session, watching from the control room as Jim Gordon played drums. "He was playing it just fine, but John was looking for something else. He and Phil kept talking back and forth about it, and at one point, Phil turned to me and said, 'Can you do that? Go out there and do that, would you?' And I said, 'No, I don't want to go in there and do that. Jim is one of my idols!' I wasn't going to do that." Keltner eventually played cowbell at the session, and was invited to Tittenhurst when the song was re-recorded.

The song's transition from reggae to a hard rock treatment resulted in its off-kilter time signature, which the musicians had to work at

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JOHN LENNON
IMAGINE: THE ULTIMATE COLLECTION

Universal Music
(4-CD, 2-Blu-ray Box Set)

★★★★★

"It's fascinating to hear the progression of the album from all sides," is Paul Hicks's assessment the *Ultimate Collection*. And, having done a new remix for this six-disc box, he should know. But the remixes are just one element of a wonderful package that fully immerses you in all the elements of *Imagine*.

The most obvious difference between the new remix and earlier versions is Lennon's voice, which is fuller, rounder and richer. If you want to hear a song in the process of creation, there's another CD of outtakes, at least one for every album track, and 13 of the 16 tracks previously unreleased (including a demo of "Imagine" Lennon made right before the Tittenhurst sessions began). There are also four "Elements Mixes," that isolate the backing band or orchestral overdubs, without the vocals (the string arrangement for "How?," for example).

The "Raw Mixes" CD strips the album's songs (and a few outtakes) back to basics, without the orchestral overdubs. As Rob Stevens, who mixed the Raw Mixes points out, we've been used to hearing the songs "bathed in echo," so when he worked on the unadorned mix for "I Don't Wanna Be a Soldier" he was amazed; "I said, 'Where did all this kinetic energy come from?'" It's a thrilling way to experience the record.

The "Evolution Documentary" CD puts together an aural narrative for each song, drawing on outtakes and interviews. And speaking of interviews, there's an excellent 118-page hardback book in the set, filled with commentary and detailed recording information.

And then there are the two Blu-ray discs, which have more of everything. More Raw Mixes, more Elements Mixes, an expanded Evolution Documentary, and more outtakes, in stereo and 5.1 mixes. The 5.1 mix for the main album uses a standard "amphitheatre" set up (there's a map of the mix layout in the book), while Stevens created something more organic for the Raw Mixes. "I did it like you won a radio station contest to be in the middle of the room when they cut the record," he explains. "And so you got the drummer behind you to the left, and the bassist to your right, but they're coming from behind. And then, depending on the size of the room, you can walk around and listen to what everybody's playing more specifically." Oh, and there's a quadrophonic mix of the album, too.

With so much to offer, it's well worth springing for the full set.

– Gillian G. Gaar

to get right. Nor did Lennon find it easy to explain what he wanted, musically. "Normally, people write down something and say 'This is the way it goes,'" Voormann explains. And with John, you didn't know when the chord changed, when the rhythm changed. You really had to listen and get a feel for it, and sometimes it took a little bit of time, because he couldn't really explain; sometimes he was a little helpless in the studio. Sometimes it was very hard, I must admit."

For his part, Keltner relished the challenge. "I loved the fact that John wanted a little bit of an unusual beat to it. He didn't want it played straight. It was a really fun thing for me to do."

May 25 saw the recording of three very different songs. "Gimme Some Truth" is an angry denunciation of "uptight, short-sighted, narrow minded hypocritics." "How?" is a quieter, somewhat despondent song about losing one's way. In sharp contrast, "Oh Yoko!" is breezy and carefree, "an easy come easy go song—like whistling down the lane to meet your lover," as Lennon put it. The song was captured in one take.

It also was on this day that Lennon took time to meet with Curt Claudio, a Vietnam vet who had been sleeping on Tittenhurst's grounds, and was convinced he shared some special connection with Lennon; "I figured that if we met I would know just by reading you if what I was thinking was true," he told him. Lennon gently dissuaded him ("I am singing about me and my life, and it's relevant for other people's lives, that's all right"), then invited him in for a meal.

On May 26, "Crippled Inside" and "How Do You Sleep?" were recorded. The former was another attack on hypocrisy, set to a jaunty country beat. Lennon wanted a genuine slap back bass sound, and Voormann brought an upright bass to the session, but had difficulty playing it. He ended up playing the notes with his left hand, while another musician hit the strings below with drum sticks (while Voormann remembers Alan White handling the job, the *Ultimate Collection* book says it was bassist Steve Brendell).

"How Do You Sleep?" was Lennon's withering attack on McCartney, payback for what he felt were slights on McCartney's albums, like "Too Many People" on *Ram* (*Imagine*'s extras included a postcard with Lennon holding the ears of a pig, parodying *Ram*'s cover showing McCartney holding the horns of a ram). While White admits he found the song "kind of weird," he adds, "we just got on with making it and trying to complete the task." The most humorous lines, "The only thing you done was yesterday/And you've gone you're just another day," referenced McCartney's signature song "Yesterday," and his first single with his wife Linda, "Another Day."

Lennon later played down the song's vitriol, casting the song as more of a metaphor, and putting his anger down to "sibling rivalry." "I don't think about Paul this way, every moment of my life, in case you're wondering," he told *Crawdaddy*.

Finally, on May 27, came "Imagine." The song was inspired by the "instructional poems" in Ono's 1964 book *Grapefruit*, which invited the reader to "imagine" different things for themselves. Lennon, who later said Ono should have received a songwriting credit for her inspiration (and she eventually did), extended the concept of "imagining" as a means of achieving world peace: "If you can imagine the possibility, then it can be true," he said.

"I was very moved by it," says Voormann. "We were all moved. And I was certain that this was going to be a very, very important song." Earlier takes featured more instruments: electric piano, har-

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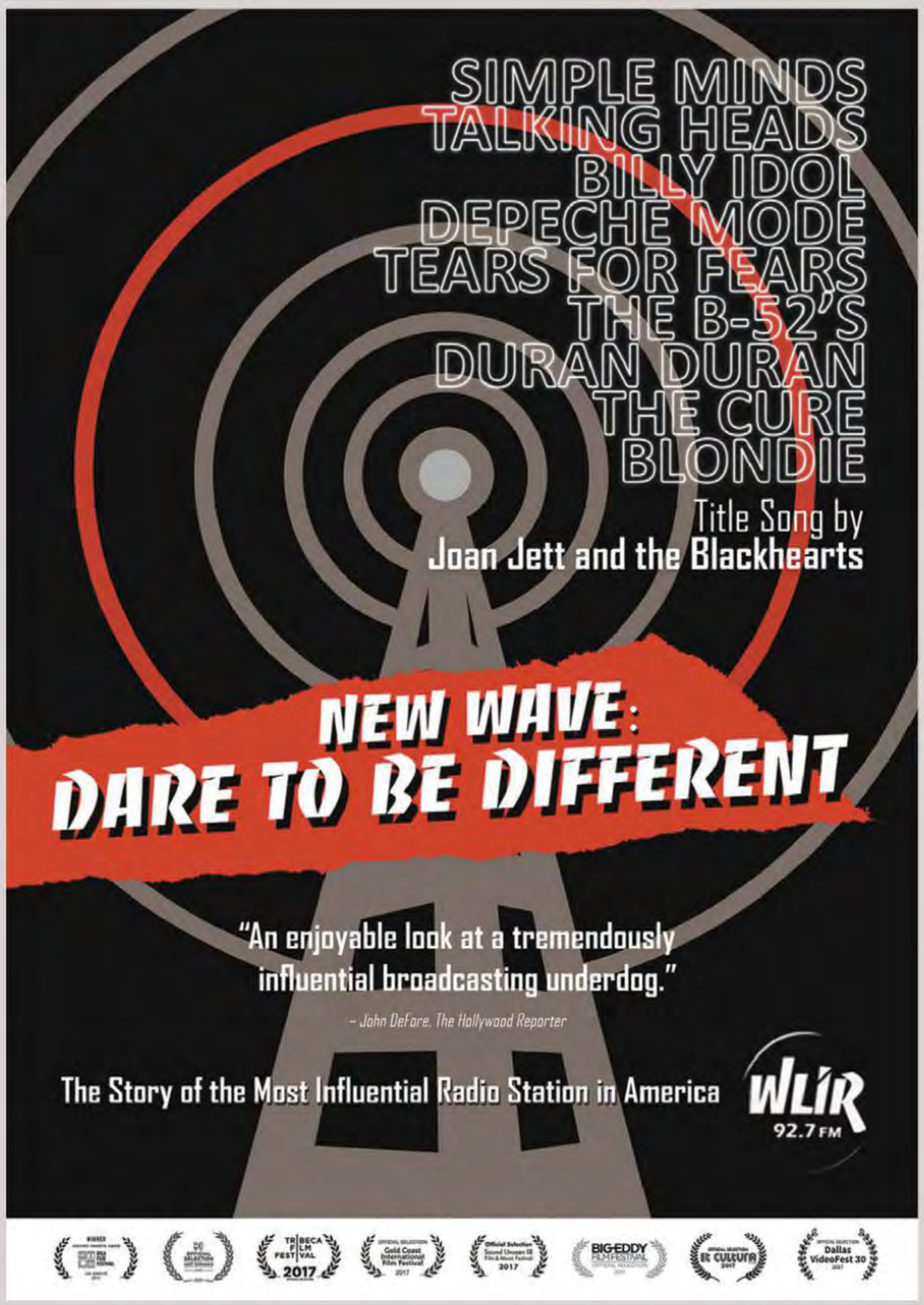

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JOHN LENNON/ YOKO ONO
IMAGINE JOHN YOKO
Grand Central (Hardcover)

★★★★★

There are few albums that have been documented in a book as beautiful as this one.

Imagine John Yoko takes you through every stage of the album's creation. The introductory section explains how John Lennon and Yoko Ono met and began working together. Then it's on to the making of the *Imagine* record and film, beginning with a map of Tittenhurst Park, the property where the couple lived and recorded the album; who knew the grounds had a statue of Diana? There are also floor plans for the main house and the studio itself, which was next to the kitchen and the pantry. "What's the point of going into town to record when you've got it in the house?" Lennon is quoted as saying.

There are new and archive interviews with seemingly everyone involved with *Imagine*, not just obvious sources like the musicians, but also contributions from the engineers at Tittenhurst and the Record Plant, the *Imagine* film cinematographers, the couple's personal assistants, photographers, Lennon's son Julian (he was afraid of Tittenhurst's ghosts), and Arlene Reckson, the Record Plant's night manager, whose album credit for "this and that" referred to her ability to roll thin joints.

There are extensive discussions about each album track; an expanded version of what's provided in the book that comes with the *Ultimate Collection* box set. There are hundreds of photos and such artifacts as the handwritten lyrics to "Imagine" on New York Hilton stationary, a close-up of the songs on Lennon's jukebox (Buddy Holly, Little Richard, the Crystals), and polaroids of Betty Klein's birthday party attended by the likes of Andy Warhol and Miles Davis. One of the most interesting artifacts is a reel of quarter-inch tape sent to the couple by Curt Claudio, the shell-shocked Vietnam vet seen in *Imagine: John Lennon* and *Gimme Some Truth*, who'd also been sending them telegrams ("I can't make the trip over unless I know you'll be there," he writes in one).

The interviews reveal the depth of the love and care that everybody put into the *Imagine* projects. That's evident in this book too, with its preface from Ono asking us, again, to "imagine peace," and the final page displaying the couple's "WAR IS OVER!" poster. The message is clear: *Imagine*'s legacy lives on.

– Gillian G. Gaar

JOHN LENNON/ YOKO ONO
IMAGINE/GIMME SOME TRUTH
Eagle Vision (Blu-ray)

★★★★

Given that they both cover the same year-in-the-life of John Lennon and Yoko Ono, it was smart to package the *Imagine* and *Gimme Some Truth* films together in this reissue.

The *Imagine* film is akin to Lennon and Ono's experimental *Unfinished Music* albums, documenting the couple's life together. And it marks the first time the full-length film has been available on DVD/Blu-ray; previous releases featured edited versions. The "Imagine" number is the best known, and the only song that gets a conventional treatment. A few numbers use footage that echoes a song's theme; "Power to the People" has footage of political protests, for example. But it's mostly a series of slightly surreal vignettes; the couple playing chess with all white pieces (Lennon eventually swallowing them), Ono entering a room with a series of famous faces (Jack Palance, Fred Astaire, George Harrison). There are also moments of melancholy, as when the couple write their names in the sand, only for the tide to wash them away.

Gimme Some Truth focuses on the making of the *Imagine* album. Aside from some introductory comments by Ono, there are no voiceovers. "It didn't seem to me to be necessary to stop it with talking heads," says director Andrew Solt. "It was just like, 'Let it play, and let it be a moving piece; watching John, watching Yoko, being in their world. Letting people see it as it was." It gives the film a real immediacy; you could be sitting just out of frame as the film is being shot.

There's some overlap with both the *Imagine* and *Imagine: John Lennon* documentary, in part because there wasn't footage of every song being recorded. "But it has a whole different approach," Solt dsyd. "*Gimme Some Truth* was really drilling down into the period in great depth. We just delved into whatever they were involved in, whether it was promoting (Ono's book) *Grapefruit*, or the political side, or the recording sessions, or playing around in the house. It was more granular in letting things play a little more freely, and for a longer period of time."

The films look and sound excellent, having been restored by hand from the original reels, remastered in HD, and the soundtracks remixed and remastered in 5.1 surround sound. Bonus features include raw mixes of three studio outtakes, and footage of a David Bailey photo shoot. That's the cherry on the top for a release that any Lennon fan will want to add to their collection.

– Gillian G. Gaar

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monium, and vibraphone. Equipment also had to be set up so Lennon could play the grand piano set up in Tittenhurst's "White Room." "Before, you had too much happening," Voormann says. "It was getting very technical. And that was disturbing me, personally. I felt, 'What are we doing? Let's just play it simple. Simple. Simple!'"

The musicians were eventually scaled back to just Lennon, Voormann, and White. "And then it really came to life," says Voormann. "I always say that if John would've played the song just on the piano, that would've been enough. That song didn't need much." Take 10 became the master. "It was like, everybody looked at each other and said, 'That was the one,'" White remembers. "It has such a good feel on it."

The delicate "Oh My Love," co-written with Ono, was the last song recorded for the sessions on May 28. The first round of overdubs was completed on May 29. At this stage, "the essence of the songs was not dissimilar to *Plastic Ono Band*," says Rob Stevens. "The obvious one is 'Crippled Inside.' But 'Imagine,' 'Soldier,' 'How Do You Sleep?,' and 'Oh My Love'—it's the same kind of primary expression." But that was about to change.

Lennon and Ono brought the *Imagine* tapes to the Record Plant, where strings were overdubbed on six tracks on July 4, which Lennon saw as a means of "putting your political message across with a little honey." "Songs like 'Imagine' and 'Jealous Guy,' they're very different animals without strings," Stevens observes. "But 'Soldier' in particular is like, 'They initially played that, and it turned into this?' That to me was pretty mind-blowing."

The final session came on July 5, when King Curtis overdubbed saxophone on "It's So Hard" and "Soldier." It was one of the veteran musician's last sessions; Curtis would be murdered on August 13.

Lennon and Ono were also working on a film to accompany the album's release, also called *Imagine*. They'd arranged for the recording sessions to be filmed, footage that director Andrew Solt calls "remarkable. It holds up so well, and is timeless." Solt would work extensively with this footage in both *Imagine: John Lennon* and *Gimme Some Truth*.

Nic Knowland was one of the cinematographers. "The musicians were working away, and we were just recording it," he says. "Occasionally we set bits up. But it was mostly just *vérité*; recordings of people coming and going, and things that happened. They would phone up and say, 'We need somebody tomorrow,' and we'd go there.

"I don't think they told us at the time what it was for. Whether they had ideas at that stage I don't know; I never asked them, to be honest. It was fun; we played about to a certain extent. One shot they wanted was a camera drifting down the avenue of trees in their garden. And to achieve that, I rigged a camera on a kind of cross of wood, with four lines up to another cross of wood, so I could control the angle and the tilt of the camera, like a puppet. And I was in a helicopter and we lowered this down into the avenue and the helicopter slowly flew along and I just let this camera drift behind."

The film's most famous sequence was Lennon singing "Imagine" while seated at the piano in the White Room, as Ono opens the window shades until the room is filled with light. "It was Yoko's idea to open the shades," says Knowland. "It was just a simple idea. And it was so lovely. I've got a huge admiration for Yoko. I thought she was very smart, and taking John in a much more interesting direction."

Yoko Ono sits at a statue of her late husband, former Beatle John Lennon on March 15, 2002 after it was unveiled at the renamed Liverpool John Lennon Airport in northern England. The event also launched the airport's new logo, a self-portrait of Lennon and a lyric from his song "Imagine." Recent calculations estimated that The Beatles' links to Liverpool netted the region of about $30 million a year and contributed to the economic regeneration of the area.

SION TOUHIG/GETTY IMAGES

The album's cover portraits of Lennon with his head in the clouds were polaroids taken by Ono, and one of her "instructional poems" was placed on the back cover: "Imagine the clouds dripping. Dig a hole in your garden to put them in." *Imagine* was released September 9 in the U.S., topping the chart in the states and seven other countries as well. The title track, released as a single, reached No. 3 in the U.S. At the end of the year, Lennon and Ono released their holiday anthem, "Happy Christmas (War Is Over)." The *Imagine* film, which also featured footage of the couple in New York City, was released the following year.

Over time, "Imagine" became Lennon's signature song. In the wake of his death in 1980, both the album and single re-entered the charts. The album was remixed in 2000, and remastered in 2010. Around 2015, Ono decided to start work on a new remix. "We listened to the original mixes, thinking, is there anything we think can be improved?" says Paul Hicks. "And as we were going through it on different sets of speakers, John's voice was kind of quiet in the mix. And there's a couple of tracks, in 'Soldier' for example, where you can't really hear the bass in the original mix. So we thought there was definitely merit in remixing it. We wanted to just give a bit more width to it, and give John's vocal, in the center, a bit more of a chance to come out at you."

The *Ultimate Collection* also presents the tracks without the orchestral overdubs, in a series of "Raw Mixes," presenting the album in its purest state. "'Everybody's heard 'Oh My Love' with a double vocal," says Stevens. "But the single vocal just crushed me, and it crushed Yoko. There's times when playing stuff for her is not easy, emotionally."

But it's "Imagine" that will remain Lennon's most heralded work. "I think my greatest pleasure is writing a song ... that will last longer than a couple of years," Lennon is quoted as saying in the *Ultimate Collection* book. "Songs that anybody could sing. Songs that will outlive me, probably. And that gives me my greatest pleasure." And by that standard, "Imagine" is one of his greatest successes.

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